

THE SMALLER ENGLISH
HOUSE OR THE LATER
RENAISSANCE 1500-1830



J. B. CHARDON &
J. G. HODGSON BERRIEN

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THE SMALLER
ENGLISH HOUSE

1660-1830



FIG. 1. HOUSE AT WINCHESTER.

This facade shows the influence of Henry Holland's work in London.

Period 1800.

THE SMALLER ENGLISH HOUSE OF THE LATER RENAISSANCE 1660-1830

AN ACCOUNT OF ITS DESIGN, PLAN, AND DETAILS.

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To

The Right Honourable

GEORGE ARTHUR MAURICE HAMILTON-GORDON,
C.V.O.,
BARON STANMORE,

THIS WORK IS DEDICATED, BY PERMISSION,
AS AN ACKNOWLEDGMENT OF HIS INTEREST
IN THE FINE ARTS.

ERRATA.

Page 73. Fig. 72. *For* Hammerton *read* Homerton.

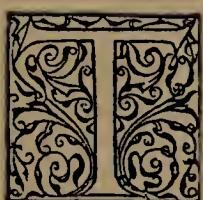
Page 81. Fig. 78. No. 4. *For* Buckinghamshire *read* Buckingham.

Page 135. Fig. 121. *For* Veranda *read* Verandah.

Page 145. Fig. 130. *Second line.* *For* "of" *read* "AND."

Page 209. Fig. 195. *For* Bourton on the Hill *read* Bourton on the Water.

PREFACE



THE purpose of this book is to classify the smaller types of houses of the Later Renaissance in England and to present a series of examples, many of which have hitherto been unknown.

The period selected begins with the accession of Charles the Second and extends to the opening years of Queen Victoria's reign.

It is now recognised that the eighteenth century borrowed forty years from the preceding century and another forty from the nineteenth century. With this in mind the book has been schemed to show that a rich tradition changing to meet circumstances and varying conditions persisted for nearly a hundred and eighty years. The middling sized house has at all times been of interest, and while more attention has been paid by architectural writers to the larger types, which are the work of leading architects, the lesser but not less fitting houses of the town and country have not received deserved attention. The book is wide in its scope, including considerations of local and regional traits ; it deals also with the influence of material on design, and aims at making clear the evolution in style that took place. Many attempts have, it is true, been made to deal with the subject, but most authors have been content to group some illustrations of houses without regard to sequences and have confined their text to a short introductory note. There are four divisions into which the development groups, namely : Transitional (Carolean), Early ("Wren Period" and Queen Anne), Middle (Palladian), and Late (Revived Classic), all of which are rich in the diversity of composition shown by the buildings exhibited. The success of English domestic Architecture since the revival of interest in the subject, which began in the seventies of the last century, can be attributed to the attention designers have given to the qualities of old work. There has ensued a further development which in the case of smaller houses and cottages for the people has been most happy.

New materials and modern conditions may produce a different viewpoint regarding design, and theories of planning may alter traditions which no longer apply. The pictorial qualities, however, have to be considered, and in this connection it is hoped that this work will be of value. If the amenities of the country-side are to be preserved, due consideration must be given to the employment of regional materials, and to this end the chapter on materials has been written.

The authors have made personal investigation of the subject in all parts of the country. They have had access to original drawings and documents and have been able to date the majority of the houses. They wish to thank Mr. Harry Batsford for his help and advice at all stages of the work in which they have been engaged, and take this opportunity of saying how appreciative they are of the fact that the mass of material collected by his firm during the last twenty years has been at their disposal. They wish to express their gratitude to Mr. Roger Ramsdell of New York for his unsparing co-operation and advice throughout the preparation of the work ; his work has been of great helpfulness.

It is not their desire to dogmatise on the merits of the style they describe or to expect the examples to be used as motifs, the theory of building has advanced beyond that stage. They do, however, view the humane pleasantries of the features of the houses and the originality of the detail, apart from its classical tendencies, as offering ideas to architects and the public, which besides having an historical interest will form a standard of good taste and proportion.

NOTE OF ACKNOWLEDGMENT

We have to thank Mr. Oswald Doughty, B.Litt., of University College, for kindly reading through the text and for a number of helpful suggestions.

A great number of the illustrations are from Mr. Eberlein's photographs, taken in the course of his journeys, and many have been contributed from the Publishers' collection ; among them are some houses which have been demolished. A number have been especially taken by professional photographers, such as Fig. 41 by Mr. W. Puddicombe, of Exmouth ; and many of the measured drawings are from a series prepared by the late Mr. Herbert Batsford, most of them being contributed by Mr. G. Grey Wornum, F.R.I.B.A., and Mr. A. J. Ashdown from measurements and the sketch books of Professor Richardson, who has contributed the pen-and-ink sketches of houses throughout the book ; the drawings of Wick, Richmond, are also from his collection. The drawings of Rainham Hall, Essex, were prepared for the late Col. H. H. Mulliner, and Fig. 232 is included by permission of the Victoria and Albert Museum. A number of photographs are from a series by the late Mr. W. Galsworthy Davie ; others have been taken especially for the Publishers by Mr. Horace Dan, Messrs. Walsham, Messrs. Lewis & Randall, and others. Figs. 44 and 181 are by Messrs. F. Frith & Co., of Reigate ; Fig. 126 is by Mr. F. H. Crossley, of Chester ; Fig. 196 by Dr. G. Granville Buckley, Bury ; Fig. 234 by Mr. Reginald Haynes, and Fig. 242 from the collection of Messrs. Bedford, Lemere. Our thanks are due to all these contributors, whose labours have contributed largely to any interest the book may possess.

A. E. R.
H. D. E.

LONDON,
September, 1925.

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CHAPTER I

INTRODUCTION

THE building of a house in which to live, the arranging of a garden in which to be active and to seek contentment, has been the chief delight of English people from time immemorial. As a nation we have been satirised as shopkeepers possessed of considerable business acumen, prone to sporting and gaming, but with little culture. Our foreign friends and critics have come to regard diligence in the counting house as the chief obsession of the average Englishman. To such critics, the romance of English life remains ever a closed book. The impressions on which the criticism is based are in the main superficial, and take no account of the intimate aspect of social amenities, such as the love of home and fireside, deep affection for simplicity and natural beauty ; and other traits, human, deep-seated and irrevocable, which the average Englishman is too proud to acknowledge, and often too reticent to explain. The Englishman is a patriot of patriots, but he is reluctant to make a display of his love of country ; he clings to the theory of his domicile being a castle inviolate and impregnable, be it a four-roomed cottage or a mansion. His innate sense of fair play has forced his passions into the realm of politics



FIG. 2.—THE GRANGE, NORTHILL, BEDFORDSHIRE
1690.



FIG. 3—KEY DIAGRAM SHOWING ELEVATION
OF A HOUSE BY SIR C. WREN, 1670-80.
Dutch Influence.

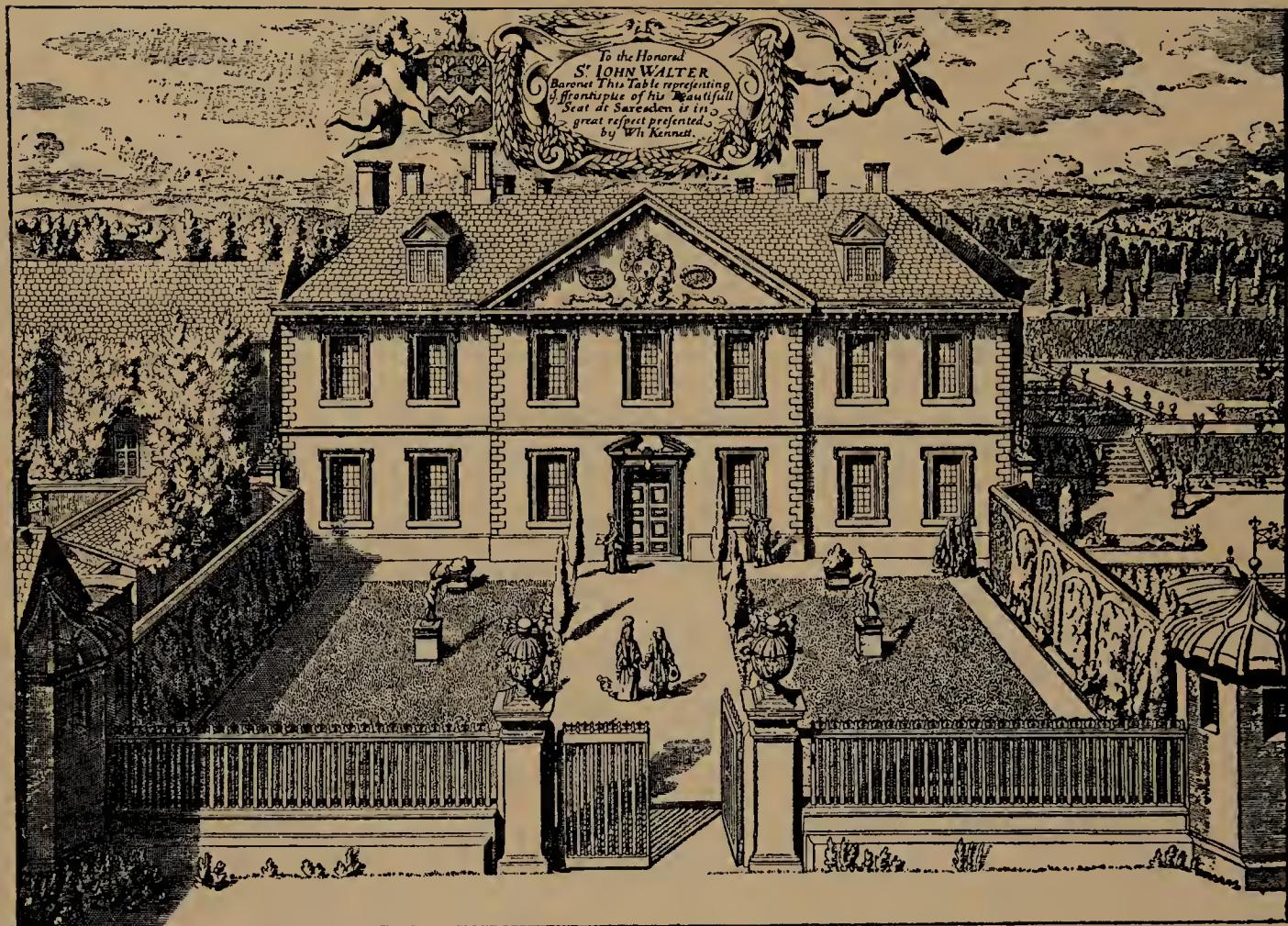


FIG. 4.—SARSDEN, NEAR CHIPPING NORTON, OXFORDSHIRE. A symmetrical grouping with Entrance Court and Lodges, after the manner of Sir Christopher Wren. *Period 1698–1700.*

in which he specialises, but his home life, tastes, inclinations and hobbies, belong to the private side of his character, and in this he does not brook interference. For such reasons, and essentially the love of privacy, has arisen, during the critical years of the country's expansion as a world power, the desire to hold and possess land and tenements, to build houses in which to bring up families, and as a corollary to make private gardens for ease and retirement.

English literature does not omit to give a place to this dominant trait. There is scarcely a book or an essay entitled to consideration that does not refer to the Englishman's love of home. Shops by day may be stern necessity, but at night the allurements of home form the basis of social status. As a result of four centuries of national life, English houses, irrespective of size, are amongst the brightest treasures in the land.

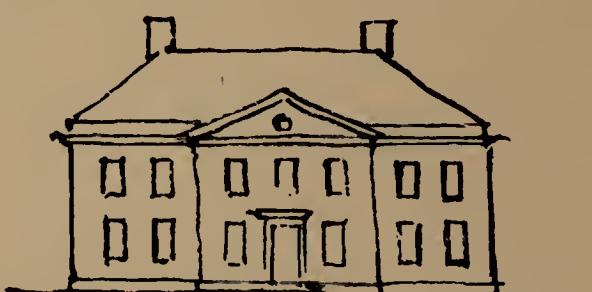


FIG. 5.—KENSWORTH HOUSE, BEDFORDSHIRE, 1730.



FIG. 6. FRAMLINGHAM, SUFFOLK.

An interesting transitional example showing the mullioned and transomed windows. The bellcast to the eaves, and the dual proportion of the storeys is reminiscent of contemporary work in the Netherlands. Period 1665—1680.



FIG. 7. WINSLOW HALL, BUCKINGHAMSHIRE.

A symmetrical façade after the manner of Sir Christopher Wren, recalling the scale of Chelsea Hospital. The windows have been resashed. Period 1707.

FIG. 8. HOUSE AT WINDSOR REPUTED TO HAVE BEEN
THE LODGING OF NELL GYNNNE.
Period 1670.



FIG. 9. WAR BROOK, HAMPSHIRE.
This house was built by the architect for his own use.
Period 1727.

Architect JOHN JAMES, of Greenwich.



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The English house is part of national history. It stands in a class of its own, dignified externally, spacious within, picturesque in silhouette, direct in statement, mellowed by time, and calm in the settlement of age ; it reflects, moreover, changed conditions besides expressing history. The English revere their homes ; they are ready to listen to all that is to be told of their story. It is a reverence that has nothing to do with ancestor worship or the love of display ; on the contrary, it is respect for the humane associations, the living factors of the past still in being, the romance and the unheard melodies that make the most cogent appeal to the senses and the understanding. To charge English people with apathy towards things of intrinsic beauty, in the face of such evidence, is both false and unfair. Those who live in good houses have much to be thankful for ; they are directly indebted to the people of other days who provided for their present well-being. But it is true that deeds of possession do not give unqualified rights of enjoyment which belong primarily to the spirit of those who formerly lived and moved therein.

The homes of the people are of all sorts and conditions. There are the manor houses and farms, the residences and the cottages. True it is that regional associations have wrought slight changes in detail and that the importation of foreign ideas has affected local treatment of material ; but it is equally true that consistency of style and taste can be attributed to a conscious rendering of the English ideal. No other land can boast such variety or show such consistency of purpose in the realisation of the idylls of home life. London has its good houses by the myriad. There are others equally good in the lonely parts of the countryside or standing in the streets of county towns ; all expressive of moods and customs. There are the homes of the wealthy middle class, the houses of the professional men, the tradespeople and the workers. It is a people's architecture and one reflecting life from Tudor times to early Victorian days.

It is towards the abstract qualities of this form of literature, the truest of all, that the mind of the modern turns for inspiration ; not, it is to be hoped, with a desire to plagiarise and to copy badly, for slavish imitation is beyond the pale, but rather with the sure instinct that directs to the preservation of all that is best in building. At the present time, architecture is recognised as a national asset, for modern requirements demand the reinstating of all the good qualities inherent in old work as well as expansion and invention.

The expert can follow the evolution of the English house with little effort, but in the case of the amateur the course is not so easy. There exists no better method than the re-perusal of the events of English history from the time of Elizabeth to the accession of Queen Victoria, side by side with the study of building, a course undreamt of by old-time builders. Such a method admits of wide scope in filling up the chinks and crannies in the account of the social fabric. One is, so to speak, privileged to live again conscious of national stress of religious and political dissension, of the rise and fall of statesmen, of times of depression and prosperity. Such a view does much to clear away inaccuracies, and throws

into vivid relief the conventional scenery which has, happily for us, survived through the centuries.

The houses of England represent the social stratum of the national life. They are very real holding secrets unfathomed, of hope, sorrow and ambition, tears and laughter; in truth, they are more worthy than the highly ornate tomb, the richly wrought vase or the rare jewel. They are the cradling places of those who have passed.

It is the duty of each generation to add something to the legacy of tradition, but it must be something of value which is likely to be of benefit to posterity. There must be nothing selfish in the attitude of the builder or of the client for whom he builds. Each has a public duty to perform. The house of to-day must be considered a thing of beauty a century hence. The sins of other years must give place to a revision of ideas and only the best qualities be observed and used as a basis upon which further development can be secured. For the purpose of this narrative it has been chosen to treat of the smaller houses erected in England during a period of a hundred and seventy years, and to make clear the fact that, throughout that time, despite the changes of taste and thought, principles determined at the formative stage have persisted with variations to suit special circumstances. It is desired to show that the whole range of outward form as then understood was drawn upon and expressed in wall and roof, and that the sum total of past experience is ready for analysis and expansion. No reshuffling of old motifs is intended, neither is such procedure to be countenanced, but it is equally true as it is logical and sure, that no definite advance can be made without reference to precedent. Hitherto it has been the custom to extol one period at the expense of another, to attach undue importance to this or that school. But with the growing appreciation of the pictorial qualities of the English house, it is becoming more usual to accept the whole series as part of a continuous story.

Who has not, at one time or another, allowed his fancy to play on the aspect of some old-fashioned house? How gracious are the pictures thus viewed! There is the broad-fronted house built in the days of Queen Anne, with its double tiering of sash windows, carrying a steep roof from the slopes of which prick forth the latticed dormers. Viewed from an avenue of elm trees, it appears mysterious and alluring. We see it in the sunshine with the cherry coloured brick heightened and the tiling russet beneath the pronounced green of the lichen. How lovingly the shadows cast by the slight offsets caress the mellowed brick, and how pronounced are the accents thrown from the shapings of the cornice! The house in its nonchalance has the poise of well-bred distinction, but on close acquaintance proves more friendly. There is another picture which will be familiar. Such a house seen by moonlight gains ethereal magic, the walls become ashen grey, the crown glass of the windows seems to have been spun to attract silvery flickers and to hold them coldly within their squares. One is astonished at the mobile power of architecture expressed in posed materials.

Again, there is the middle-sized house built at any time during the eighteenth century. To those with eyes to see, such work has long been received

with affection. What is there especial about these box-like forms, upright and foursquare? There are the familiar rectangular windows, the imposing porch with stone columns carrying carved festooning above. At the top can be seen the lines of an attic roof, with dwarf windows peeping over the parapet. Standing demurely to one side, half-screened

by foliage, are the stable dependencies and the coachman's quarters, with a bell turret and a vane fashioned as a flying fox. The gravelled drive and clipped yews tell of the lineage of toilers whose labours have brought forth the orderly gardens at the back. The dark mass of the cedar, like the luck of the house, enriches the brickwork of the walls.

A contrast is afforded by cottages of lowly estate, integral and strong, endowed with purposeful craftsmanship and pride. Fortunately there are many such, as well as the smallest houses, which have been preserved intact and kept in repair. Every county has its own peculiar and characteristic buildings of this

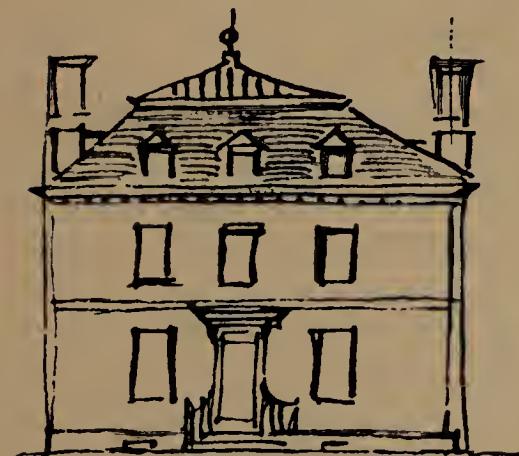


FIG. 11.—HOUSE NEAR WESTBURY,
WILTSHIRE, 1710.



FIG. 12.—STABLE GROUP, BOREHAM HOUSE,
ELSTREE, HERTS, 1789.

type which record local custom. Time has matured the walls and tinged the roofs until hoary antiquity itself becomes an attribute and rebukes pretentious youth. Many are the forceful combinations that occur to the imagination: like melodies heard silently, they have a volume and a harmony of their own.

Whatever dreams may be indulged in, the subject in its wide bearings demands direct statement. We turn, then, to the period of the Restoration, marked by the compromise between mediæval survivals and Classic derivatives.

The publication of Vingboon's book, in 1648, followed by other editions between the years 1652 and 1715, provided ideas in the Franco-Dutch style which, to a large extent, complemented the Palladian translations of Inigo Jones and his successor Webb, and accorded with the fashions made popular with the accession of William of Orange. The works of Marot, Le Muet and the minor French houses of the reign of Louis XIV afforded materials more acceptable to the English taste than the servile imitation of French modes. To a large extent the stream of ideas from Holland accounts for the building of the medium-sized red brick houses preceding the reign of Queen Anne, which are Continental in idea and English in detail.

In the design of these medium-sized houses the bricklayer and the carpenter found full scope to extend their knowledge of material and to carry on the traditions of brick and stone which had come to them from Tudor times. Therefore, to this period of broad translation we must look for the foundation from which the edifice of house design in the eighteenth century was raised. The Dutch influence, no less than the French, lasted from the accession of William III until the first of the Georges came to the throne. Its expressions can be traced in the engravings of Old London by Kipps, as well as in those parts of the town that have escaped the "improving hand." There is evidence along the roads out of London, especially in the once country districts and villages favoured by city merchants. Similar expressions can be seen in the seaports of East Anglia. There are the houses of King's Lynn, of Boston and Harwich on the East Coast; there are the houses of Exeter, Topsham and Bristol, whence ideas were taken to America, and there are the choice examples of the Home Counties.

This phase of domestic architecture represented a tributary running concurrently with the main stream, and, as Defoe in his descriptive essays of England observes, "it is mainly accounted for by the rise of the middle class who profited by the expansion of English trade with the Continent, with the Indies, and with the rise of the American Colonies."

While Marlborough was fighting the French, England gradually became more intimate with the Dutch, and for this reason such small houses as the one at Rainham, in Essex (see Figs. 52-3-4), and Number 1, Saint Peter's Street, Saint Albans (see Fig. 184), which was refronted by Vandermeulen, the Dutch painter, are outstanding examples of the Dutch influence. Mention must also be made of the Middle Temple Gatehouse, built by Sir Christopher Wren, in 1684, of Ashdown House, in Berkshire (see Fig. 50), Eagle House, Mitcham, and several others at Enfield, Cheshunt, Ware and Hertford, famed for the treatment of the brickwork.

From the accession of William III to the first quarter of the eighteenth century Dutch ideas were accepted by architects and builders for houses large and small. But a change was already in progress, and a revival occurred in 1730 which embraced not only a closer observance of Palladio's rules, but increased



FIG. 13. SAWSTON, CAMBRIDGESHIRE.

A modest house in which the placing of the dormers and the slight breaks to the chimney stacks give additional accent.
Period 1730.



FIG. 14. ISLAND HALL, GODMANCHESTER, HUNTINGDONSHIRE.

This house reflects the Palladian tendencies of the School of Burlington.

Period 1730.

FIG. 15 CLIFTON HALL, CLIFTON, BRISTOL.

An example of Palladian precision. Attributed to John Wood, of Bath.





Fig. 16. HOUSE AT BROADWAY, WORCESTERSHIRE.

Refronted.

Circa 1790.



Fig. 17. KING'S LYNN, NORFOLK.

This house was some time the Inland Revenue Office for the district, hence its semi-official character. The ornamental niche helps to link the composition of the twin bay windows. Period 1730.

FIG. 18. HARINGTON HOUSE, BOURTON-ON-THE-WATER, GLOS.
An example of Palladian adaptation to regional structure. Period 1730.



FIG. 19. HOUSE AT MORETON IN MARSH, GLOUCESTERSHIRE.
The unusual composition of the windows and the correct detail show the builder to have been conversant with the classic looks of the period, circa 1740.



respect for the genius of Inigo Jones. This change can be attributed partly to the Earl of Burlington, who assumed the position of arbiter in matters of taste, and partly to the fact that the Grand Tour then became the finish of a gentleman's education.

The tradition was on the eve of further development. It was now to assume a character more Italianate and to some extent to avoid the pitfalls of the French *rocaille*. It must, however, be admitted that scope was given to an imitation of French decoration, especially in the design of plasterwork and the fashioning of metalwork ; but it was evident that house design during the next thirty years took on a restraint denied to French work of similar character for a long time to come.

In the planning, design and decoration of the English house of the smaller type, especially those examples erected between the years 1740 and 1760, under such masters as James Gibbs, John James (see Fig. 9), and Sir Robert Taylor, together with work of the minor craftsmen whose names have passed into oblivion, can be studied the true sequel to the Wren school. The work of this phase shows diversity of composition, planning and grouping, as well as a refinement of detail, which anticipates the innovations that became popular a quarter of a century later.

The purpose of this work is to show how closely the phases are related, how theories of house-building overlap, and how constant is the insular expression. There came a time when Sir Robert Taylor, Alderman of the City of London, together with Isaac Ware and James Paine, shared the majority of commissions then going ; a period when Flitcroft and Ripley gave new expression to street development in the West End of London, and when James of Greenwich could afford to build a mansion for himself at Warbrook in Hampshire (see Figs. 58 and 66). While Gay's " Beggar's Opera " took London by storm, the lesser men such as Batty Langley, William Halfpenny, and a host of carpenters and masons, the latter armed with a knowledge of the orders, built houses for aldermen, silk-mercers, and grocers, who saw in country life a mounting-block to higher things. In the centres outside London, such as Bath and Bristol, we encounter the labours of the Woods of Bath, and in Yorkshire we are confronted with the genius of Carr of York, who was born in 1723 and began his career as a mason. Carr's life is one of the most fascinating accounts of practice in the eighteenth century. He produced some remarkable country houses in Yorkshire, secured a fashionable clientele, and appears to have been working from 1750 to 1807. Typical examples of his work appear in Figs. 25, 203 and 206.

After 1730 the developing tradition took on a greater formality, but in regional centres established proportions were unaffected save for the addition of precise detail. The square house, built of brick or stone, was now to enjoy further popularity. The influence of the Dilettanti Society, particularly the activities of its architect members, amongst whom the name of " Athenian "

Stuart is pre-eminent, together with the entry into the lists of William Chambers, caused a further swing of the pendulum in the direction of studied composition.

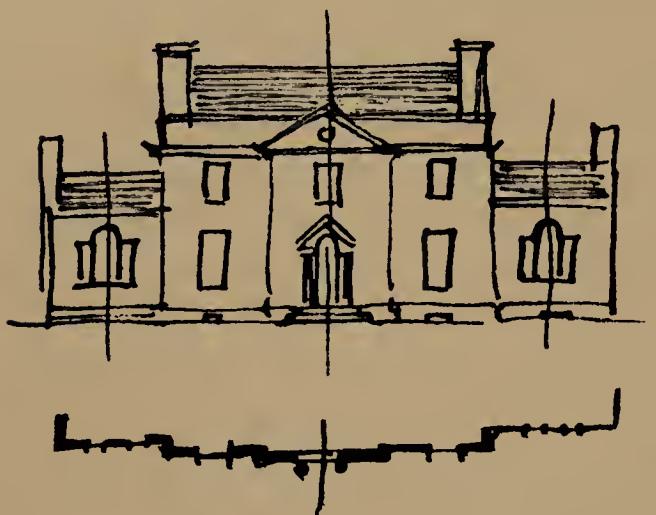


FIG. 21.—HOUSE AT CHEW MAGNA, NEAR
BRISTOL, 1765.



FIG. 22.—HOUSE AT REDBOURN, HERTS.
1778.

In 1759, Chambers, who had been engaged to instruct the Prince of Wales in drawing and architecture, published his treatise on *The Decorative Part of Civil Architecture*, a book remarkable for the fact that it proposed to embody a liberal view of the works of antiquity, combined with an understanding of the doctrines of the Italian masters. Fortunately for himself, and incidentally for English architecture, Chambers had come in contact with Clerisseau, the French draughtsman, and had thereby gained an insight into contemporary French art at the period of its transition from the *rocaille* to the more restrained dispositions of Gabriel.

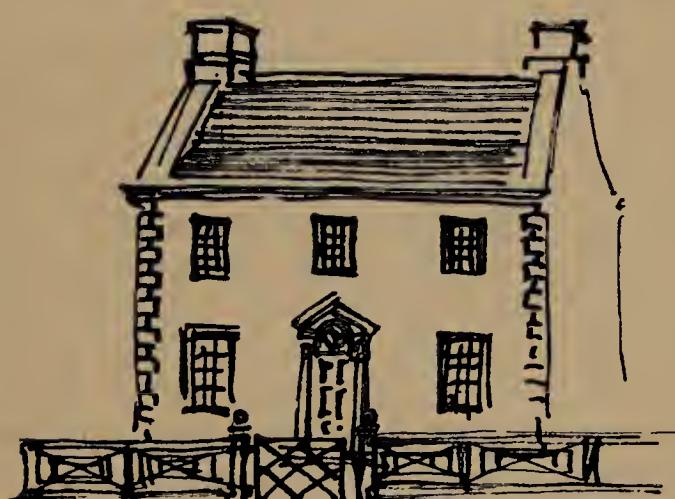


FIG. 23.—HOUSE AT CAMELFORD, CORNWALL,
Stone. 1789.

Chambers, who desired a fine country house of moderate size for his own use, purchased Whitton, near Hounslow, built in 1725 by Gibbs for the Duke of Argyll. Unfortunately this house has been destroyed, but from the correspondence and data amongst Sir William Chambers's effects, the architect evidently embellished it in a remarkable way. Chambers does not appear to have been much engaged upon the design of small houses, but the interior of a house in Berners Street, attributed to him, affords evidence of his skill in matters of planning and decoration, and a fine interior at Carrington House, Whitehall, is shown in Fig. 243. The influence of his book, however, was enormous. He inspired Thomas Sandby, the first Professor of Architecture at the Royal Academy. He shaped the tastes

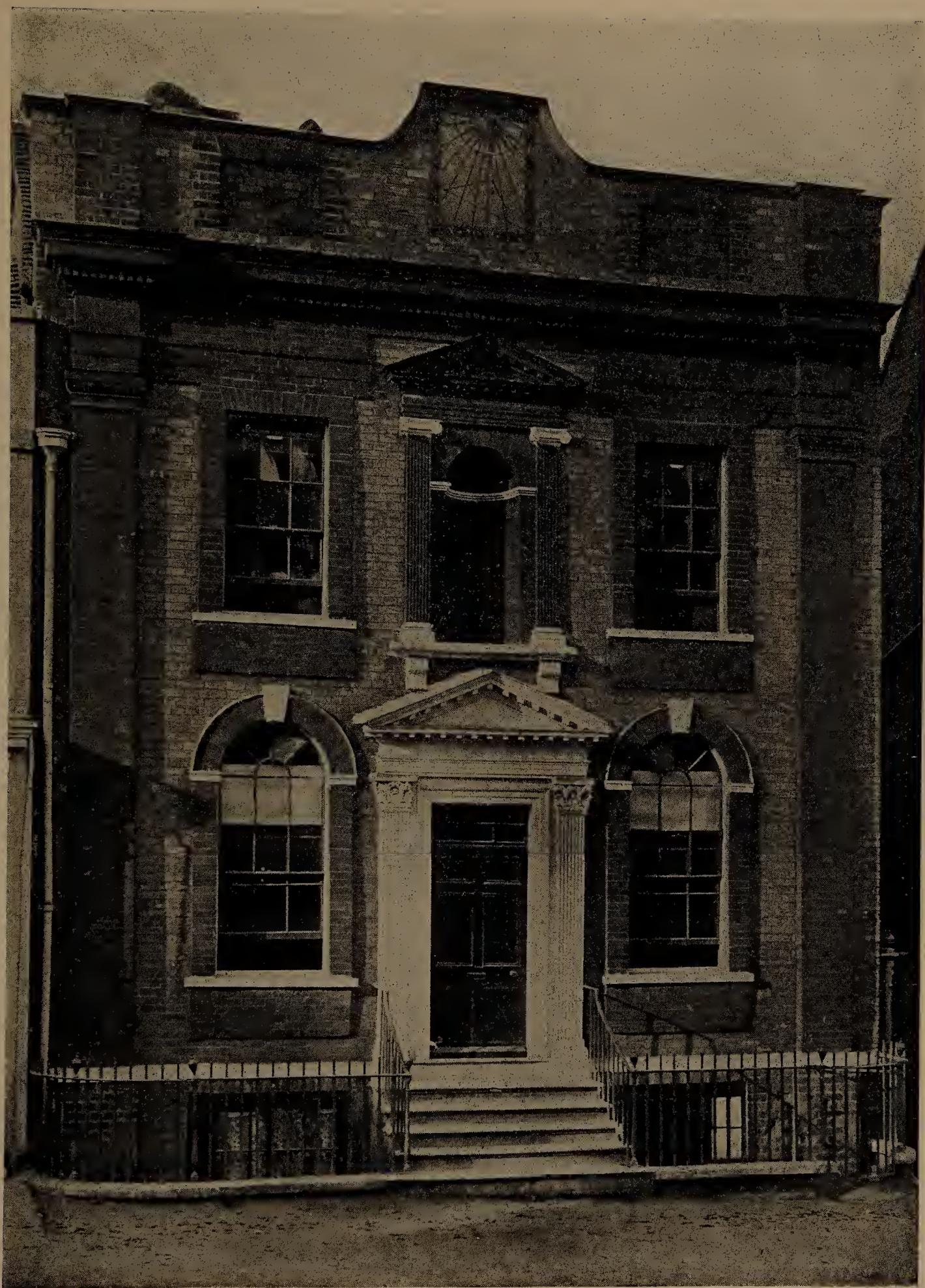


FIG. 20. HOUSE AT DEDHAM, SUFFOLK.

This is an interesting composition showing how the Wren tradition of brickwork was adapted to accord with more complex renderings of different materials. *Circa* 1720.

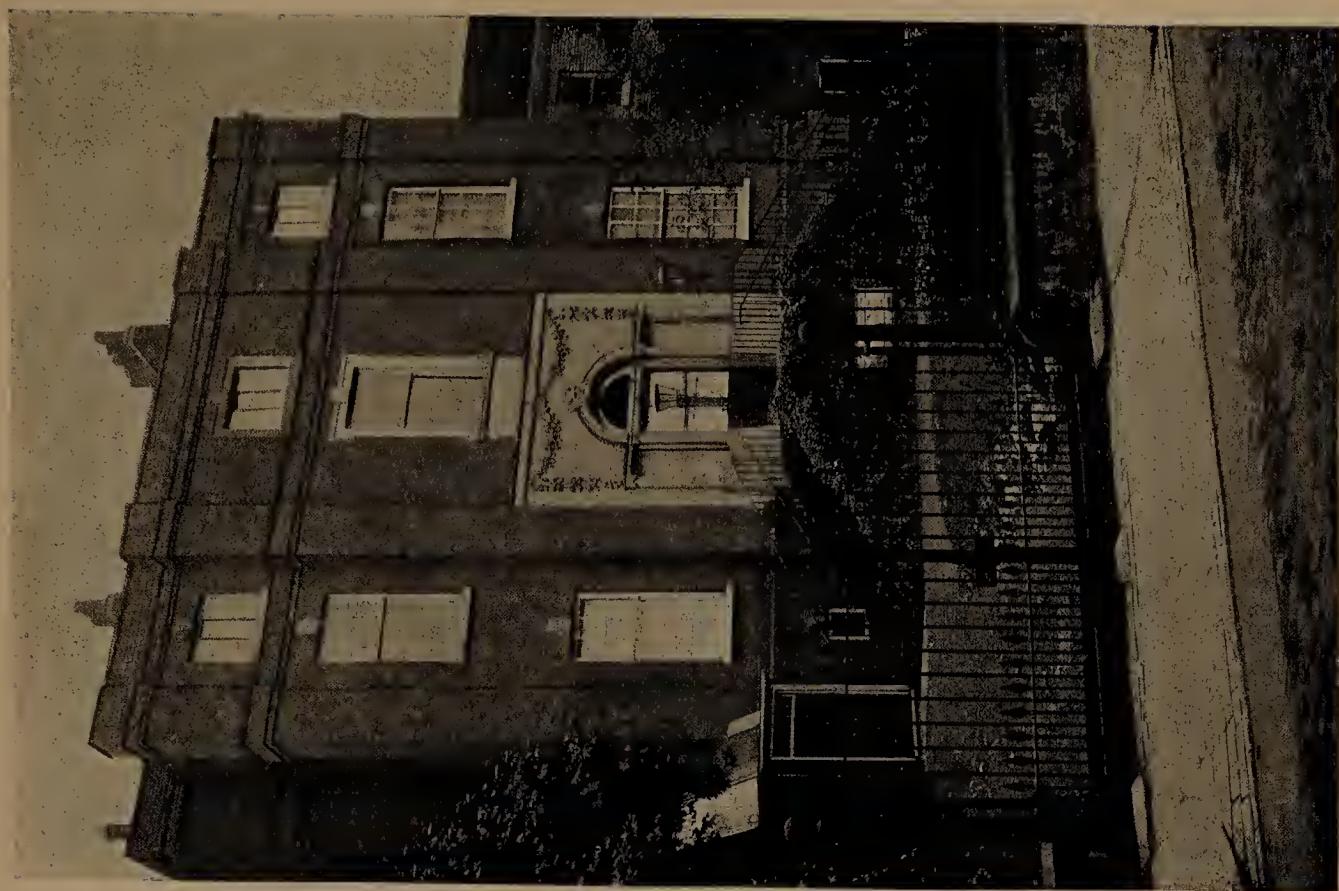


FIG. 25. JUDGES' LODGING, LENDAL, YORK.
Architect, CARR, of York. An early example of this architect's work.



FIG. 24. HOUSE AT WOBURN, BEDFORDSHIRE.
Attributed to FLITCROFT. Period, Circa 1737.



FIG. 26. TWO HOUSES IN MARKET SQUARE, BUCKINGHAM.

Interesting as showing the development of the tradition.
This is the prototype of the modern semi-detached villa.

Circa 1776.

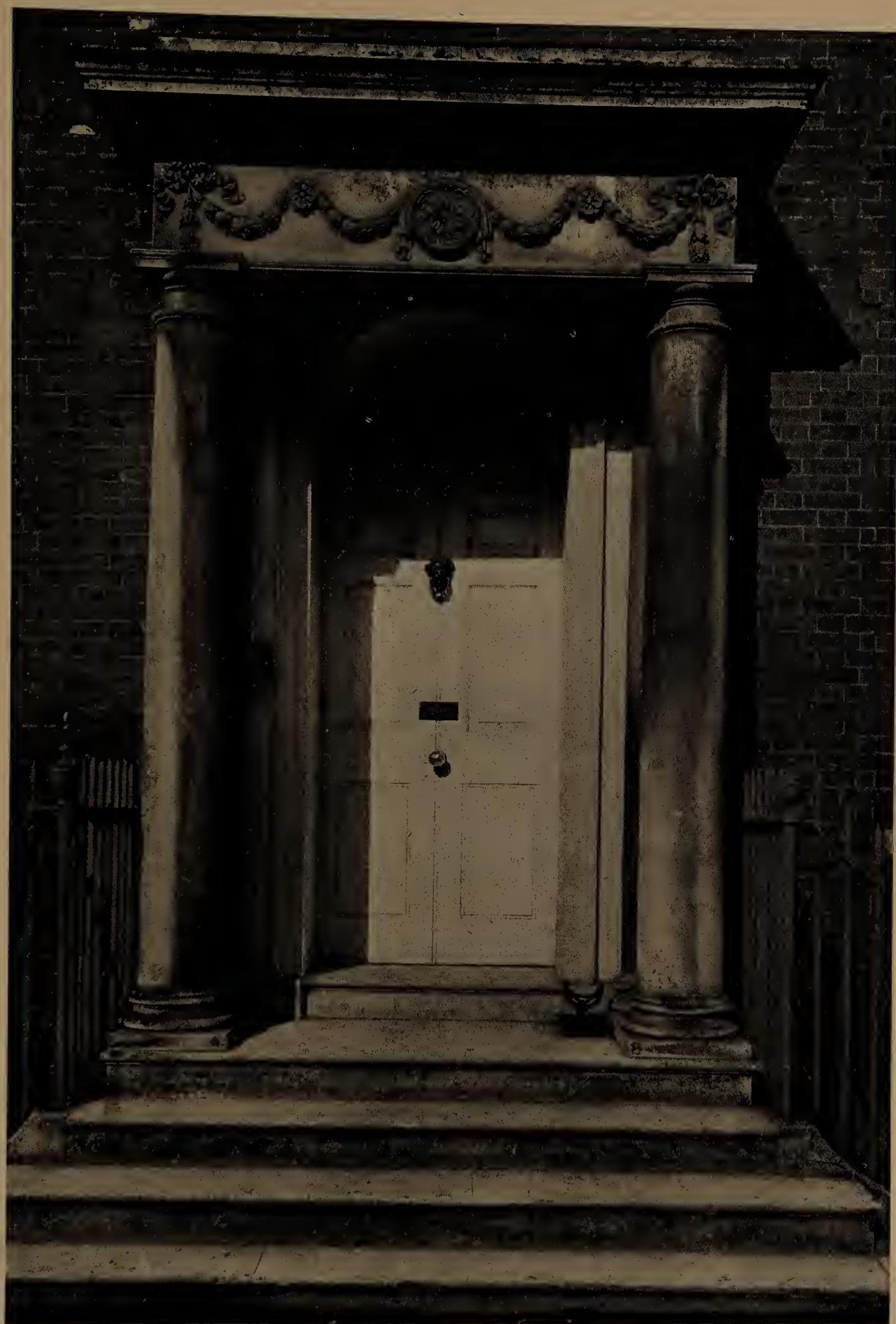


FIG. 27. AVENUE HOUSE, AMPHILL, BEDFORDSHIRE.

Stone Portico to original portion.

HENRY HOLLAND, Architect.

Period 1775-1794.



FIG. 28. WIMBLEDON HOUSE.

A Villa in the Directoire manner, from a drawing by J. H. Shepherd

HENRY HOLLAND, Architect. *Circa* 1796

of James Gandon, of John Yenn, and of Thomas Hardwick. He influenced the later work of Sir Robert Taylor and of Carr of York, and while loth to admit the validity of Stuart's researches, remaining to the last a Roman, he professed contempt for the macaronic attitude of the Brothers Adam.

At this stage the work of the Scottish *Adelphi* caused a sensation in London, following their achievements in North Britain. The beauty of the Adam work cannot be denied. The brothers Robert and James gave impetus to geometrical forms in planning. They imported Italian draughtsmen, amongst whom was Bonomi, who for a time assisted Thomas Leverton and was destined to be immortalised by Jane Austen; they introduced Italian plaster workers, and encouraged the betterment of house furnishings. Examples of their work in its various forms appear in Figs. 26, 34, 239, 241, 244, and 246. Their London offices represented a pinchbeck academy to which flocked rank and fashion in the third quarter of the eighteenth century. Their style was calculated to please the ladies. It was showy, it had the merit of refinement, it allowed for the

introduction of quasi-antique colourings. It is now known that Robert Adam, who claimed originality for his details, had recourse to the sixteenth century drawings of Andrea Coner. (The originals are amongst the archives in the Soane Museum.) The Adams were expert advertisers. The volumes illustrating their work, with descriptions in both English and French, gave opportunity to the journeymen of the still obscure profession of architecture to follow the lead



FIG. 26.—SKETCH COMPOSITION FOR A HOUSE BY ROBERT ADAM.

and profit by the prevailing fashion. From the year 1770 until 1810 nearly every town and village in the United Kingdom in some form or another reflects traces of the influence of this redoubtable trio. It is significant that the effect of the Adam style descended through the various levels of architectural endeavour until it reached the village carpenters and reappeared in the festooning of village shop-fronts no less than in the embellishment of the doorway to the doctor's house and that of the prosperous brewer.

While Sir William Chambers, in austerity and splendid isolation, advised on the affairs of the Royal Academy, devoting his life to the futherance of civic architecture, a new figure appeared on the stage. This was Henry Holland who, viewing the tendencies with dispassionate eyes, determined to put forward a Græco-Roman style of his own devisement. It was not long before Holland became associated with the Whig party. He remodelled Carlton House for the Prince of Wales (see Fig. 243). He built Southill in Bedfordshire (see Fig. 212) for Samuel Whitbread, the brewer, he remodelled some of the principal rooms at Woburn Abbey for Francis, Fifth Duke of Bedford, and left a legacy of some charming small houses in the country (such as that shown in Fig. 35),

as well as the district of Sloane Street in London, for the benefit of modern architects.

Holland contrived to capture the spirit of contemporary architecture as embodied in the school of Chambers, current French work and, at a later period when his designs take on a refined dignity and refreshing simplicity, the best characteristics of the French Directoire. Examples of his work are illustrated in Figs. 28, 29, 36, 213, 242, and 245. Although Holland's practice was too specialised to exert a general influence upon the vernacular, he epitomised the tendencies of his period and without becoming enmeshed amidst the trivialities of the Adam manner, or following the megalithic ideas of the earlier school of stoneworkers, produced buildings that are essentially English. From the vantage point of to-day the work of Henry Holland can be taken as the high-water mark attained by the domestic school of the close of the eighteenth century.

He was the unacknowledged leader of a number of architects such as Thomas Leverton, Bonomi, and S. P. Cockerell, together with those surveyors, carpenter-architects and masons who had the confidence to work out their own salvation, a coterie represented throughout the country. Without being aware of their strength, they interpreted the spirit of the age.

In the career of Sir John Soane we are faced with a character of peculiar individuality. Soane as a young man allowed himself to follow, especially as regards planning, the examples offered by the brothers Adam. At a later stage he identified himself with the monumental work of the fourth quarter of the eighteenth century, but he was called upon to design houses in the neighbourhood of London and the Home Counties of Hertfordshire and Bedfordshire. Marden Hall in Hertfordshire, Moggerhanger in Bedfordshire (*see* Figs. 35 and 121), and

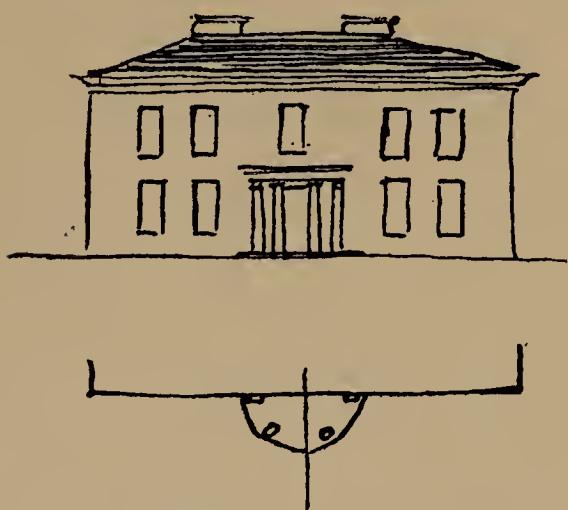


FIG. 30.—HAMPSHIRE. Stucco and Slate.
Period 1800.



FIG. 31.—ST. CLERONS, GALWAY, IRELAND.
Stucco and Slate. (W. Morrison, Archt. 1817.)

Tyringham, near Newport Pagnell, are typical of his manner. Soane, while despising contemporary decoration, attempted to imitate the work of Percier and Fontaine, but it cannot be said that his domestic work has gracious

expression. He was as a planner ingenious to a degree. In the matter of elevations, the details are well studied, but his work in many cases lacks spontaneity and charm. At Marden Hall, near Hertford, which he built for Thornton the banker, Soane to some extent avoided the mannerisms that made his work unpopular with his brother artists; on this account Marden ranks as chief amongst his domestic experiments.

From the year 1790 until the opening of the nineteenth century the design of the small house in England rose to the height of finish. Despite the Napoleonic Wars, the troubles in Ireland, the high cost of living and the load of taxation, Englishmen still found it possible to build plain but tasteful houses. The early traditions had reached their culmination. People had come to an understanding

of simplicity, scale and spaciousness. The improvement of the trunk roads, the institution of mail coaches, the development of canals, and the general consolidation of England, owing to her splendid insularity, had resulted in confidence and self-sufficiency which, for the space of ten years, had found its highest expression in the manners and customs of all classes.

We have but to turn over the



FIG. 32.—PAXTON HALL, ST. NEOTS, 1800.
Stock Brick, Slate Roof.

engravings of Ward, the aquatints of Malton, or the masterpieces of Morland's brush, to read anew the intimate domestic life of England and to appraise its purpose. Just as we turn to the pictures of Hogarth to understand the middle period of the eighteenth century, or scan Fielding's writings for the index, so we relish the outpourings of Rowlandson, Gilray; and the above-named artists and rely on Richard Sheridan and Hume for the wit.

The last decade of the eighteenth century hitherto has been but little understood. The ten years from 1790 to 1800 were the most important in the history of the country in many significant particulars. There occurred a correlation of the arts in a manner that placed domestic architecture, the arrangement of gardens, the development of towns and the manufacture of movables within the understanding of all classes of society. It was a period of culture and distinction, but the old was about to give place to a newer and less restful order. English people viewed contemporary events on the Continent with horror. They determined to preserve their national ideals amidst the European welter. Strange as it may appear, privation, years of war, political dissension, mutiny, and rebellion did not appreciably check the national genius. Birmingham, with its new steam engines, shaped the locks and handles for mansions and wardrobes while engaged in the manufacture of

munitions. The foundries of Carron and Falkirk, of Soho and Manchester, produced cast-iron grates and mantel registers in honour of each victory gained over the enemy.

Woodcarving had fallen into abeyance since the days of Queen Anne when an Act of Parliament had limited the embellishment of ships, and it was only on rare occasions that woodcarving was indulged in for the ornamentation of rooms. On the other hand, Italian plaster workers hastened to please their architect employers. The furniture makers, profiting by the example of Thomas Chippendale the younger, held large stocks of mahogany. The sculptors did not think it beneath their dignity to carve the coaches and sedan chairs of the nobility, while the silversmiths sought to embody the elements of architecture in the fashioning of plate and jewellery. The builders' dictionaries and *The City and Country Purchasers' Guides*, popular 50 years before, gave place to the *Practical House Carpenters' and Youths' Instructors*, such as the one compiled by William Pain in 1794, which became the guide for those who desired to build but whose lack of means kept them from approaching the leading members of the architectural profession.

From information in the gazetteers of the period, and from observation of the towns of England, it is apparent that many old buildings were refronted in order to maintain the reputation of country districts and to present a fashionable appearance to travellers by chaise and stagecoach. Investigation proves that many mediæval buildings have been preserved behind the brick and stucco fronts of this epoch, as in the example shown on Fig. 195. At Ampthill in Bedfordshire and St. Albans in Hertfordshire—to mention only two towns—examples of this masking of old fabrics may be seen, and instances of it are legion throughout the kingdom.

England was experimenting with the steam engine in her dockyards, at the time of Nelson's victory of the Nile. The new conditions were about to divide the work usually allotted to architects, and to call forth the genius of architect engineers. Telford, the engineer, succeeds Brindley, John Rennie the elder consults the works of Perronet for his bridges of Kelso and Waterloo. The cities and towns are to burst their mediæval limitations, while, in response to the rhythmical beat of the steam engine, heard without cessation in the distant north, a vast industrial population springs into being and the whole order of society is changed.

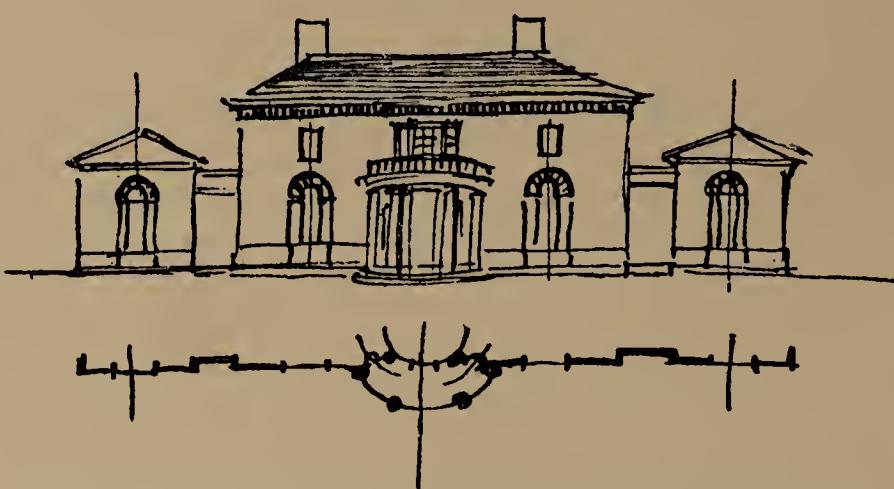


FIG. 33.—CHESSEL HOUSE, BITTERNE, SOUTHAMPTON, 1802.
Built by Kent, Architect, Southampton. Now demolished.



FIG. 34. ST. PAUL'S, WALDENBURY.

The Hertfordshire Seat of Lord Strathmore. A fanciful composition of three masses.

ROBERT ADAM, Architect.



FIG. 35. MOGGERHANGER, BEDFORDSHIRE.

In this comparatively small house, the architect has contrived by judicious composition of the masses to produce an effect of vast size. SIR JOHN SOANE, Architect. *Circa* 1806-1811.



FIG. 36. AVENUE HOUSE, AMPHILL, BEDFORDSHIRE.

When the house was remodelled in 1794, the new was added to the existing with regard to texture values. There is a fine blend of scale between the dissimilar parts. First portion, 1775. Second portion, 1794. HENRY HOLLAND, Architect.

Thus is explained in large measure the increased demand for small houses that characterised the period when England was engaged in a life and death struggle with her mighty enemy Napoleon. The merchant

prince, the noble, the squire, and the yeoman were already provided for in the matter of houses. Not so the small gentry, the professional man, the brewer, the army contractor, or the retired tradesman, who required accommodation in suburban districts or on the outskirts of country towns. Such circumstances as the foregoing, combined with the Englishman's sense of domestic comfort, called for a reshaping of traditions made customary by long usage.

The sash window was now

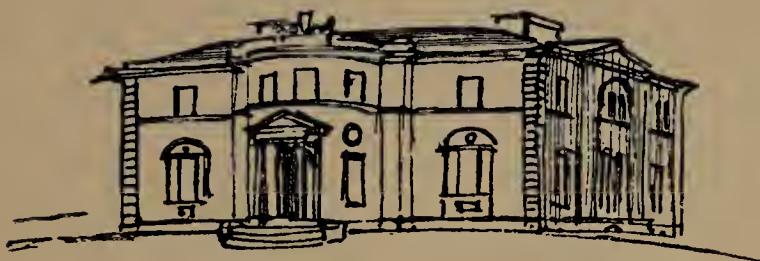


FIG. 37.—CASTLEGAR, GALWAY, IRELAND, 1814.
W. Morrison, Architect. Stucco and Slate.

almost universal, the ornamental doorway an outward expression of prosperity, the choice of brick, of stone, and of stucco a demand as poignant as the desire to be fashionably dressed. The "gentility" of the age, not to be confounded with the hypercritical respectability of the mid-Victorian period, served to veneer the coarseness which accompanied social conditions. Assuming architecture to be the most artificial of the arts, as well as the most sincere, we can forgive the shams and subterfuges in the enlarged communal sense that made for order and propriety.

The picture presented by England at this time made an especial appeal to the foreigner, particularly the refugee from France and the traveller from America. Here was the country accessible to ideas, here men's minds were open to scientific achievements, the land was insular yet ambitious, it was rich in literature, the English loved the arts, they were loyal to a degree, yet emancipated in politics, unashamed of trade, proud of lineage and aristocracy, bearing misfortunes and privations doggedly and not allowing their purpose to falter, even at the blackest moments. The Treaty of Amiens, in 1802, provided a breathing space in the struggle with Napoleon, a hiatus for further expansion in the arts which, notwithstanding the force of eighteenth century purpose, were nevertheless doomed to be overshadowed and brought to utter confusion by the development of engineering.

From the victory of Trafalgar to the death of the Sailor King, domestic architecture is to survive. It is to respond to impulses both noble and ignoble, to reflect years of depression and of prosperity. As the influences derived from eighteenth century architects their pupils and followers waned, it is to lose the natural and unaffected spirit of its earlier associations and to become hard and

mechanical. It must not be thought that the work of the first quarter of the nineteenth century in the domestic sphere altogether lacks interest. The short peace with Napoleon encouraged foreign travel. All who could afford the luxury desired villas in the French or Italian manner. There was Krafft's book of French villas to provide inspiration. There were copies of Percier and Fontaine's books to influence taste. The revived interest in Gothic encouraged the building of ornamental cottages, not as habitations for working people, but to serve as residences for half-pay officers of both services, retired tradespeople and others.

At this juncture mention must be made of those architects who worked to meet the newer conditions. We have been glancing at the principal events associated with the beginning of the domestic tradition in its Classical phases. There are now open for our inspection the mechanical appliances and more perfect scenery of the stage whereon the later actors scored their triumphs. It is a relief from the faulty orchestration of our own time. All England is open for study—every town, every village, almost every valley, holds some house of charm and interest. Time has altered the conventional scenery of towns, age has deepened the mysterious perspective, association has spread cobwebs over the obsolete machinery. We are constrained to forget the snobbery, the ostentation, the insipid mummery, the tinsel and spangles. Our imagination is quickened, the impressions left by former actors are obvious to us. We can afford to be generous; we desire to be thankful.

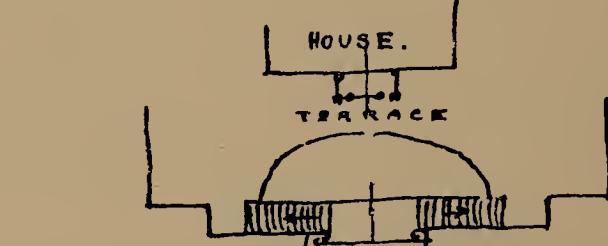
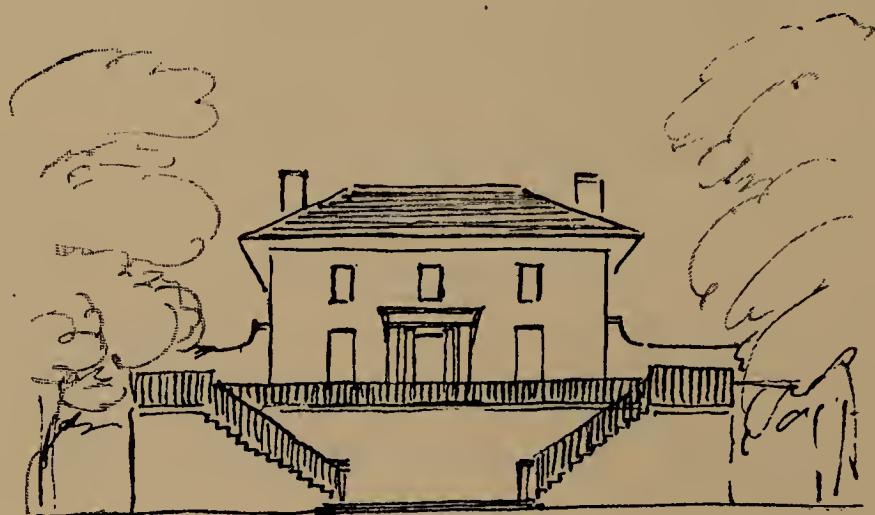


FIG. 38.—HOUSE AT DODDINGTON, LINCOLNSHIRE.
(Period 1827.)

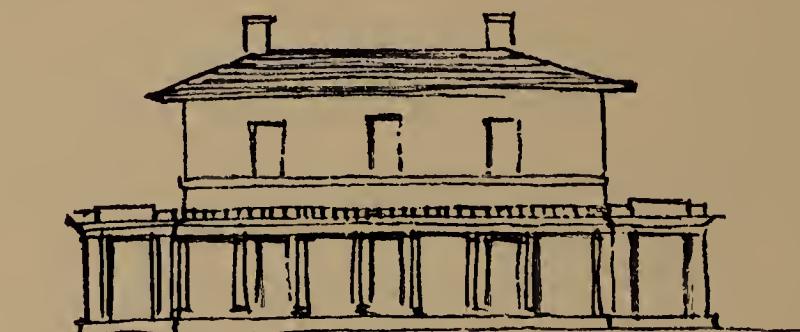


FIG. 39.—VILLA AT YATELY, SURREY, 1825.
Stucco.



FIG. 40. A THREE-STORIED HOUSE AT CLIFTON, BRISTOL.

Circa 1800.



FIG. 41. A CORNER COMPOSITION AT EXMOUTH, DEVON
in which the curvature of the eaves cornice is carried round the angle. A free example of late eighteenth-century work combined with regional treatment of material.
Circa 1800. (Now demolished.)

The early years of the nineteenth century brought the watering place into consequence. In addition to Margate, Torquay, Scarborough, Brighton and other seaside resorts, the inland watering places were rising to prosperity. Cheltenham, at the extremity of the delightful vale of Evesham, from an insignificant village, grew into a town, thanks to the care of the doctors and the guidance of John Papworth, a typical example of whose work is shown on Fig. 182. Leamington is to rival Cheltenham, Tunbridge Wells to maintain its old status, Southampton, thanks to the enterprise of John Plaw, to spread villas outside its mediæval walls, while Foulston hastened westward to embellish Plymouth and the western towns.

The development of the seaside watering place and the inland spa occasioned a new type of house. Following the example of London, the terrace house came into being as at Clifton (see examples), where occurs quite a number of excellent

houses of the varying types of the early nineteenth century. This, in turn, gave rise to the semi-detached villa and to the house with ornamental grounds. The influence of the latest fashion resulted in the adoption of bow windows, balconies and Chinese verandahs, which enriched brick fronts much as the willow-pattern plates decorated the shelves of the kitchen dresser. The balcony and the verandah can thus be said to have forestalled the fashion of the poke bonnet and the crinoline. No longer were the English content to enjoy the panelled rooms of their forebears, nor could they afford the expense. Printed wall-papers were in demand, in spite of the government duty. The wooden dado was retained

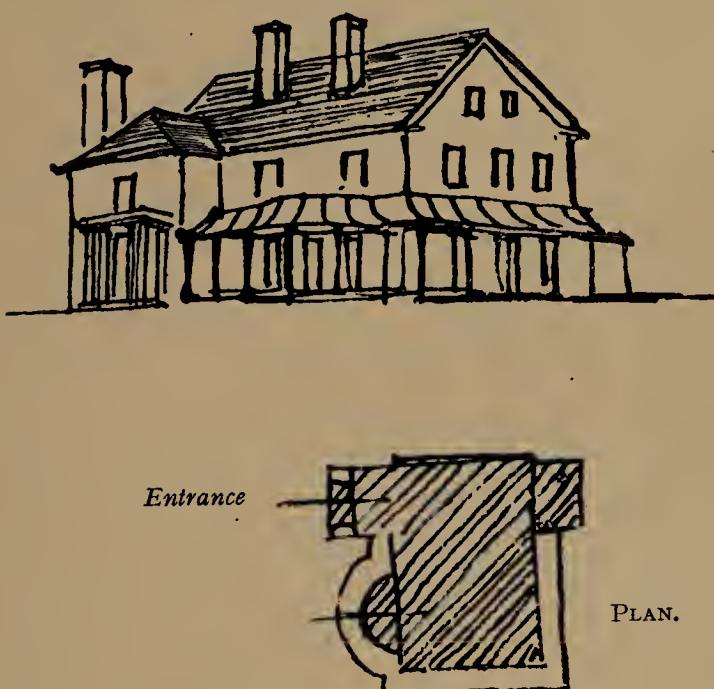


FIG. 42.—HOUSE IN SURREY: 1825.
Stucco and Slate.

for the principal rooms and the six-panelled door, proportioned according to the dictates of Inigo Jones, formed part of the creed of the carpenter. In place of the stylistic furnishings, mahogany, satinwood and inlay, typical of the last quarter of the eighteenth century, the public were content to buy Rosewood furniture of Empire design from Morgan and Sanders, to fit their windows with pelmets and curtains, which they fondly imagined to be an imitation of those in Bonaparte's villa of Malmaison; or like Alderman Fish, who ordered his gilt chairs to embody shells, dolphins and anchors, insisted on nautical symbols, ropes, shields and lions for the ennobling of bedsteads and sofas in honour of Lord Nelson.

The men who were in practice during this latter period were S. P. Cockerell, father of the famous professor and sometime instructor of Latrobe; John

Buonarroti Papworth, born in 1775, whose father was a plasterworker executing commissions for Sir William Chambers, John Plaw, who published *Rural Architecture*, John Nash, who gave a stucco uniform to the West End of London, and Decimus Burton. Mention must also be made of Daniel Alexander, of John Foulston, who did so much for architecture in the West of England, of Donthorne who built many vicarages, and of other minor lights such as Johnson of Leicester and Johnson of Camden Town, who practised at Chelmsford and Lewes in Sussex.

By the year 1840 the old domestic style had lost its fire; on the other hand, paradoxical as it may appear, the traditions of pent door, of sash windows with outside frames, of brick-on-edge cornices, of geometrical staircases and delicate railings survived even in places ultimately connected to town by rail. There are houses of this period in Devonshire which retain evidences of time-honoured renderings too strong to be obliterated. At Saint Albans there are cottages refronted in the year 1837 which might have been built a century earlier.

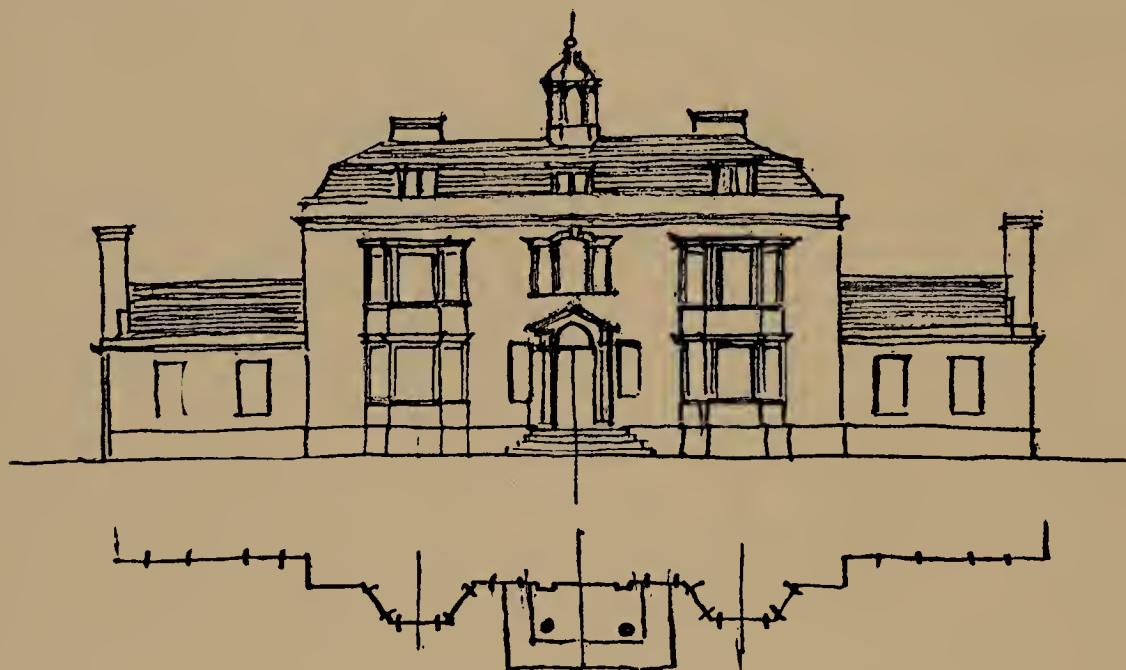


Fig. 43.—GADS HILL PLACE, ROCHESTER. *Circa* 1797.
The Home of Charles Dickens.

The architecture of the small house, of the mansion of moderate size, no less than the shaping of the cottage, the fashioning of the tradesman's house combined with his shop as well as the farms and farm buildings erected by the aristocracy and the squirearchy for the benefit of the countryside, no matter which period of the eighteenth century we take into consideration, provide material which the modern architect cannot afford to overlook. The originality of composition, beauty of detail, forms of plans, treatment of materials, restraint and discipline of expression, make an appeal by reason of the modernity which they display and offer links whereby the traditions of yesterday can be joined to those of to-day.



FIG. 44. "GLYNN," BODMIN, CORNWALL.
This fine house, built of stone, has marked regional characteristics.

1790.

CHAPTER II

EVOLUTION OF PLAN

N treating of the plans of the medium-sized house of the period of the Restoration, such as those prepared by John Webb and his contemporaries, it can be stated that the desire evinced by patrons and architects was in the direction of studied formality which would result in spectacular effects, both externally and internally, rather than an observance of the early tradition. There can be no doubt at all of the fact that the planning of houses of size, in the opening years of the seventeenth century, whether at the hands of John Thorpe or Inigo Jones, had to a large extent been based upon ideas eminently French. It is conjectured that the du Cerceau plans formed the basis of both John Thorpe's and Inigo Jones's practice, but Jones, who had profited by contact with Italy, was the first to emancipate himself from a multiplicity of small features, such as bow-windows, breaks, projecting porches, and turrets, as well as the eccentricities of pattern plans, formed of initial letters, in order to embrace the strict formality of plan silhouettes which he had encountered in Italy. Jones accepted the Italian plan as a theory, but his genius inheres in his ability to recast the Italian conception of walls enclosing apartments into a patterning which dispensed with internal courtyards (the latter a legacy of Roman life and a lineal descendant of the *atrium*), and enabled him to produce an arrangement of rectangular rooms subordinate to a large salon. In the plan for the Queen's house at Greenwich (Fig. 45), built between the years 1619 and 1635, Jones stamped his personality on a succession of plans, some produced by his immediate successor, which, with few modifications, continued in principle throughout the eighteenth century. Coleshill, in Berkshire (Fig. 46), built in 1650, a house attributed to both Jones and Webb, but latterly thought to have been designed by Pratt, stands clear above all preceding designs and, indeed, far beyond many of those that succeeded it. This plan demonstrates the fact that the designer had grasped the fundamental principle underlying the assumed requirements of life of the period in a moderate-sized country house. In this plan the saloon, with the main staircase, forms the nucleus of the scheme, the minor reception rooms being grouped round the nucleus in a simple and direct manner, the whole being dissociated by means of a corridor running athwart the main axis, and yet by the judicious divisioning of the corridor happily connected.

Raynham, in Norfolk, built in 1636, also attributed to Jones, although there is little evidence of his manner beyond the style of the work, discloses a plan similarly attractive, but in this the main staircase is relegated to a subordinate position, as it so often is in the plans of Palladio's lesser villas. In the two foregoing designs, quarters were provided for the servants in a sort of half-basement, exactly in the manner pursued by Palladio, for the desire of the architects of this experimental period appears to have been the evolution of a rectangular house freed from appendages. It is not to be conceded that either Jones or his immediate successors thought of the building of a country house in any other terms than those of compact stateliness. The people of those days were accustomed to the presence of servants in every part of the house, conveniences were almost unknown, and the rigours of the climate were met in a variety of ways suited to the age. The ease with which such buildings can be adapted to modern requirements furnishes proof that comfort did not wholly escape the attention of the original designers.

Another plan of the rectangular type is that of Thorpe Hall, near Peterborough, attributed to John Webb. In this the house consists of a number of rooms opening off a narrow corridor running from front to back. The ground floor, following the Italian precedent, also exemplified at Coleshill, is raised above the ground, the servants being in the basement. Ashdown House, in Berkshire (see Fig. 50), which has also been

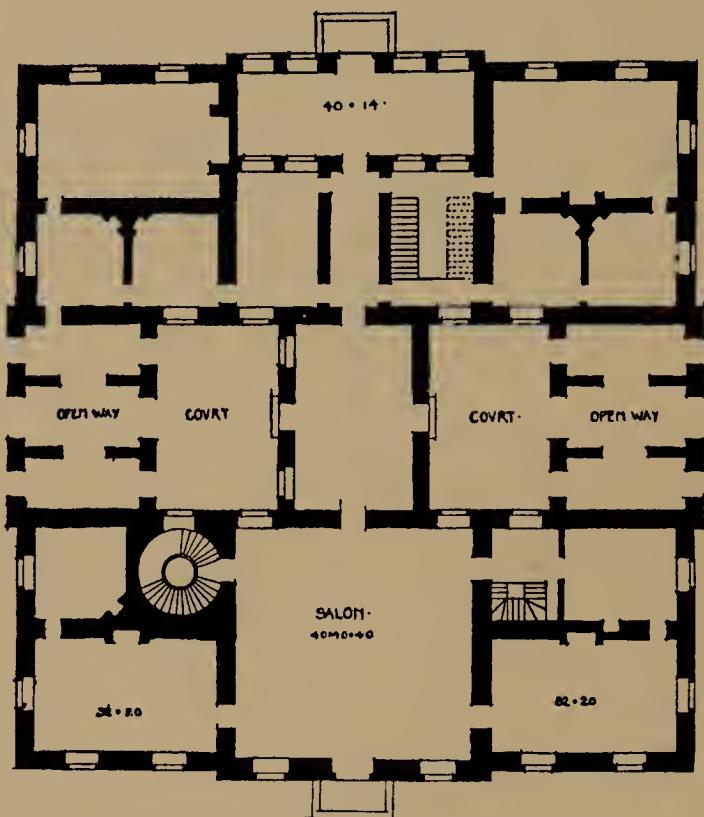


FIG. 45.—QUEEN'S HOUSE, GREENWICH.
Inigo Jones, Archt.

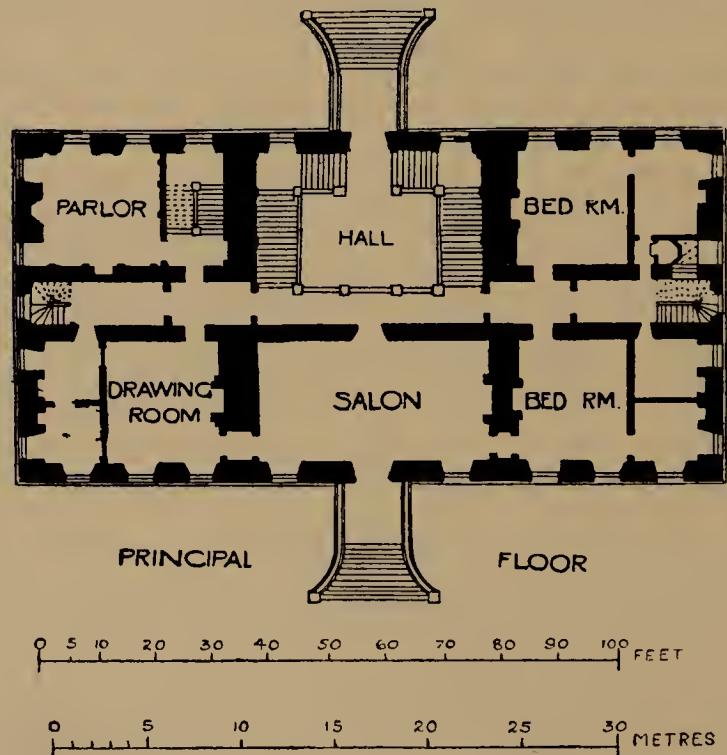


FIG. 46.—COLESHILL, BERKSHIRE.
Inigo Jones, Archt.

attributed to Webb, is remarkable for the fact that the plan and the external composition include two supporting blocks which, at a later period, became

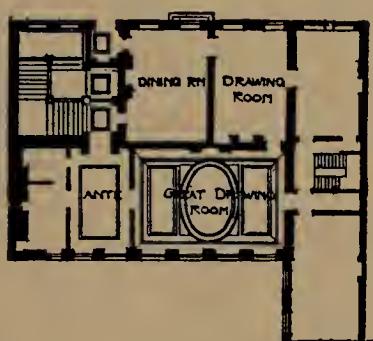


FIG. 47.—ASHBURNHAM HOUSE, WESTMINSTER. First Floor Plan.



FIG. 48.—ASHBURNHAM HOUSE, WESTMINSTER Ground Floor Plan.

important components in the grouping of country houses, for instance the grouping at Winslow Hall built in 1700.

From the transitional type of plan, which is encountered in the Cotswolds, in Northamptonshire, in East Anglia, in Devonshire, and the West of England, both in town and country, little originality or modern inspiration can be derived. Such examples exhibit the ingenuity of the local builders in combining ideas that had survived from mediæval times, with the newer fashions received from London and other centres. These buildings are interesting as forming part of the vernacular, but the part they played in the evolution of the house plan, representative of the later phases of the tradition throughout the country, is negligible.

After the Restoration, when architecture once again prospered and when the country gentleman could settle down once more to enjoy his estate, the demand for houses, fair to look upon, convenient to live in, and representing the social status of the owner, became general in all parts of England. Belton House, near Grantham, built in the year 1689, showed further development of the pre-Restoration plan, with the exception that the wings are extended on either side almost as though there had been a throw-back to the characteristic E plan of Elizabeth's day. In this plan the nucleus consists of a dining-room and a hall. All the rooms, grouped round these apartments, are passage rooms, but the point

THE SMALLER ENGLISH HOUSE

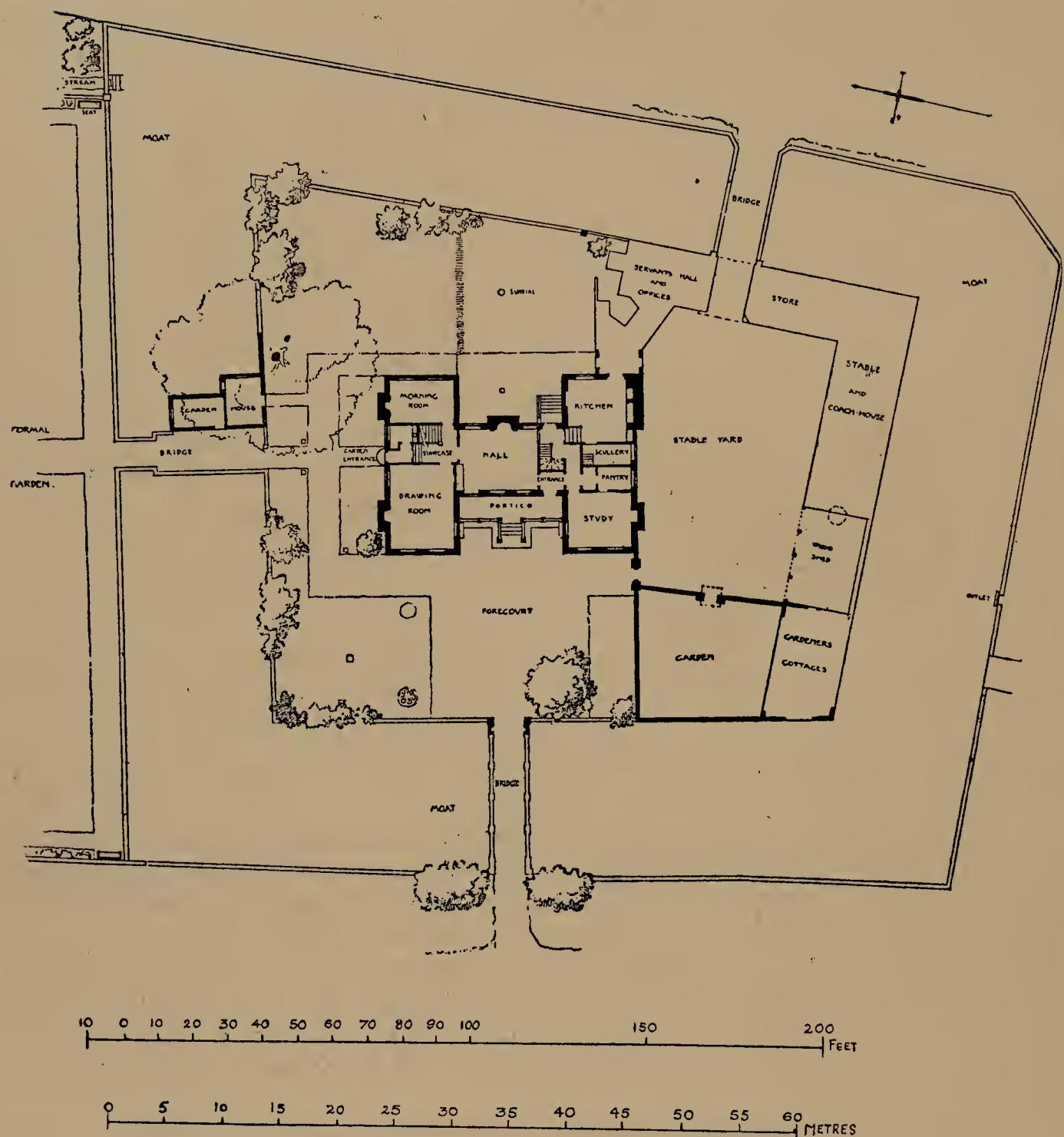


FIG. 49.—PLAN OF HOUSE AND SURROUNDINGS, GROOMBRIDGE PLACE, KENT.

should not be overlooked that the servants, whose quarters were in the basement, were able to reach any part of the house without disturbing the occupants of the rooms, such was the disposition of the subordinate staircases.

It has been found advisable to write of the larger type of plan in order to prepare the reader for the lesser types that became common during the early years of the eighteenth century. Two important truths can be deduced from the standardisation of the rectangular type of plan deemed advisable for country



FIG. 50.—ASHDOWN HOUSE, BERKSHIRE.
Dutch Influence.

John Webb, Architect, 1650.

the period. Considerable ingenuity has been expended in combining the staircase with the entrance hall in order to include a gallery over and to allow of circulation to all rooms without the intervention of corridors. This is the first point to be considered in connection with the plan of the late seventeenth century house. The second is the reappearance of the supporting wings (previously mentioned in connection with Ashdown House in Berkshire), which, at Sandy, form right and left groups, giving stabling and coach-houses, on either side of the courtyard.

Hinwick, in Bedfordshire, a somewhat larger house, built in 1710, dispenses with servants' quarters in the basement. It is interesting in the fact that it evidences a compromise between the two types.

House planning of the close of the seventeenth century had become a concise and efficient art. Such town houses as those in Queen Anne's Gate and at Chelsea retained some of the spaciousness of the larger country mansions. This was effected by combining the entrance hall and staircase. The rooms were arranged in pairs and the secondary staircase, running from the basement to the attic, ensured the convenience of plan from the domestic point of view. As a general rule the smallest houses in towns consisted of an entrance passage with the staircase directly fronting the house-door, the reception rooms arranged in pairs, the kitchens being in the basement. This type of plan in particular, with few modifications, survives to the present day with the exception of the basement, which is now in disfavour.

The small country house of the reign of Queen Anne favoured the elimination of the basement, the builders oftentimes providing suitable accommodation for kitchen, scullery, still-room, and other offices in a subordinate wing, but the formality and stylishness of the great house was retained in the lesser, particularly in the association of the staircase with the entrance hall and the grouping of the reception rooms in connection with the hall and staircase. Having once grasped the principle of grouping apartments around a nucleus, architects, craftsmen, and patrons all alike religiously adhered to a custom

houses during the last quarter of the seventeenth century and the opening years of the eighteenth, even for such a small house as Lord Ongley's at Sandy, in Bedfordshire. It is apparent that at this juncture the obsession of the designer had been to keep the apartments of small houses, both living rooms and servants' quarters, within four walls, the servant's quarters being in the basement. This comparatively small country house at Sandy retained all the spaciousness characteristic of the largest mansions of

thoroughly in accord with their manner of living and one allowing of embellishment in a variety of ways.

With few exceptions, the plan of the small house, as accepted at the beginning of the eighteenth century, continued as a distinctive type for many years. The architects of this period, not omitting Sir Christopher Wren, who, in all probability, gave draughts for small houses as well as great, as witness the evidence of this master's skill in the Deanery at St. Paul's and the Chapter House in St. Paul's Churchyard, were content to rely on the stateliness of reception-rooms and the sparing use of ornament for their effects. This system of planning the small house from the Restoration to the reign of Queen Anne had become part of the national tradition. The subject was a mystery understood by the architects and builders alone. It was one partly appreciated by the client, but was evidently not thought worthy of translation into book lore.

The first quarter of the eighteenth century saw the publication of English books on architecture other than those obtained from the Dutch and the French. When William Kent, at the instigation of Lord Burlington, published *Designs of*

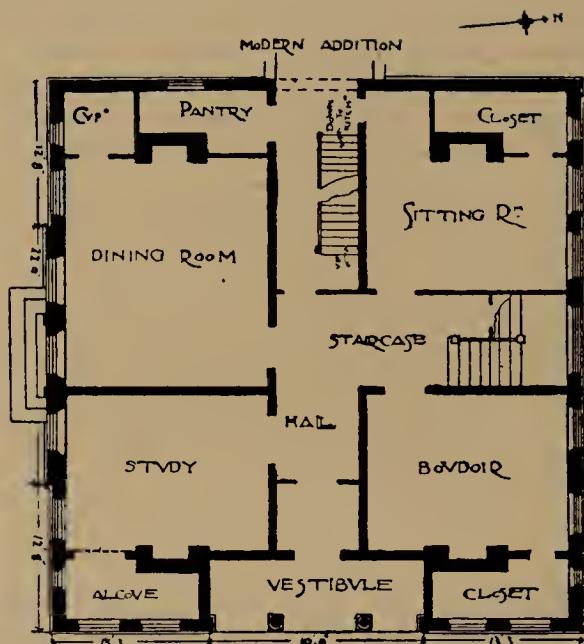


FIG. 55.—FENTON HOUSE, HAMPSTEAD.
Ground Floor Plan.

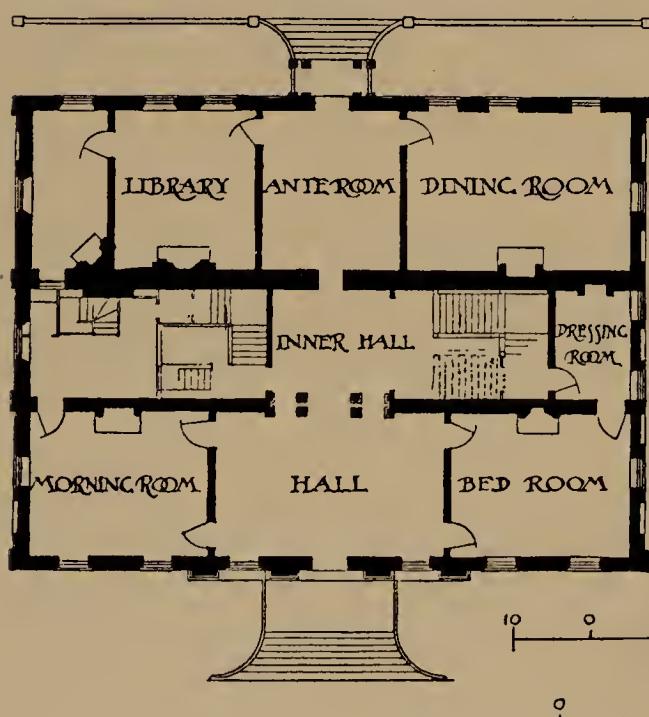


FIG. 56.—Ground Floor Plan.

ELTHAM HOUSE, KENT.

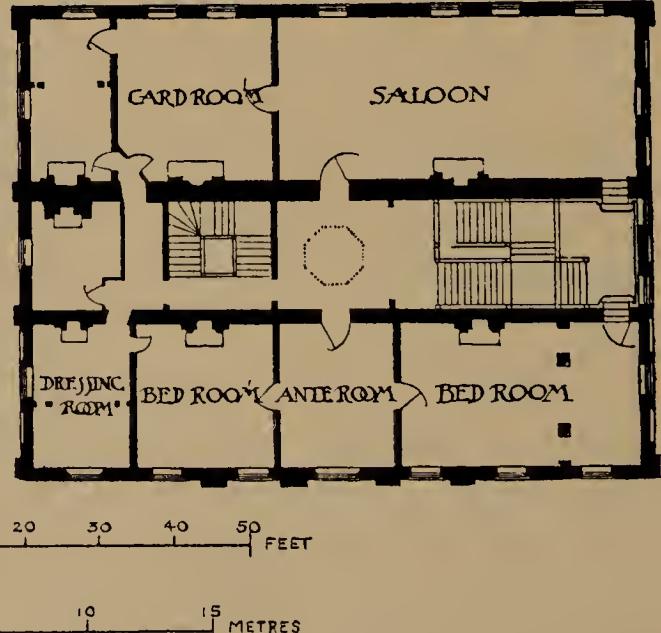


FIG. 57.—First Floor Plan.

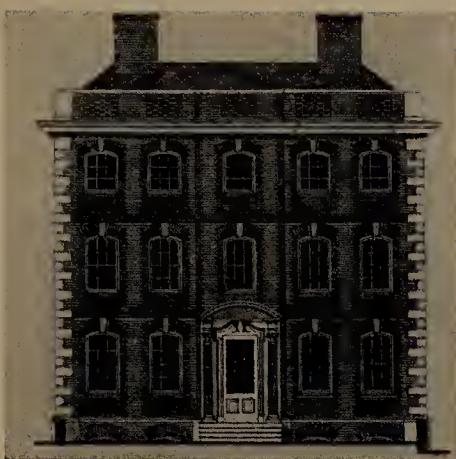


FIG. 51. RAINHAM HALL, ESSEX.



FIG. 52. RAINHAM HALL, ESSEX.

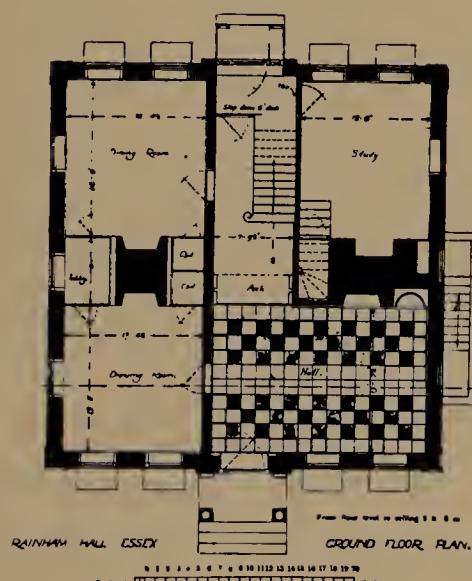


FIG. 53.

RAINHAM HALL, ESSEX.

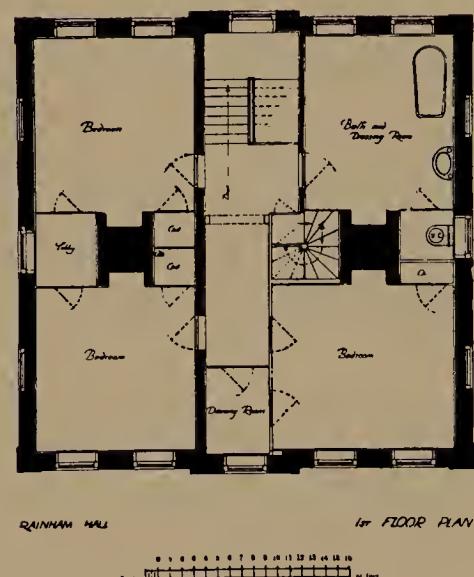


FIG. 54.

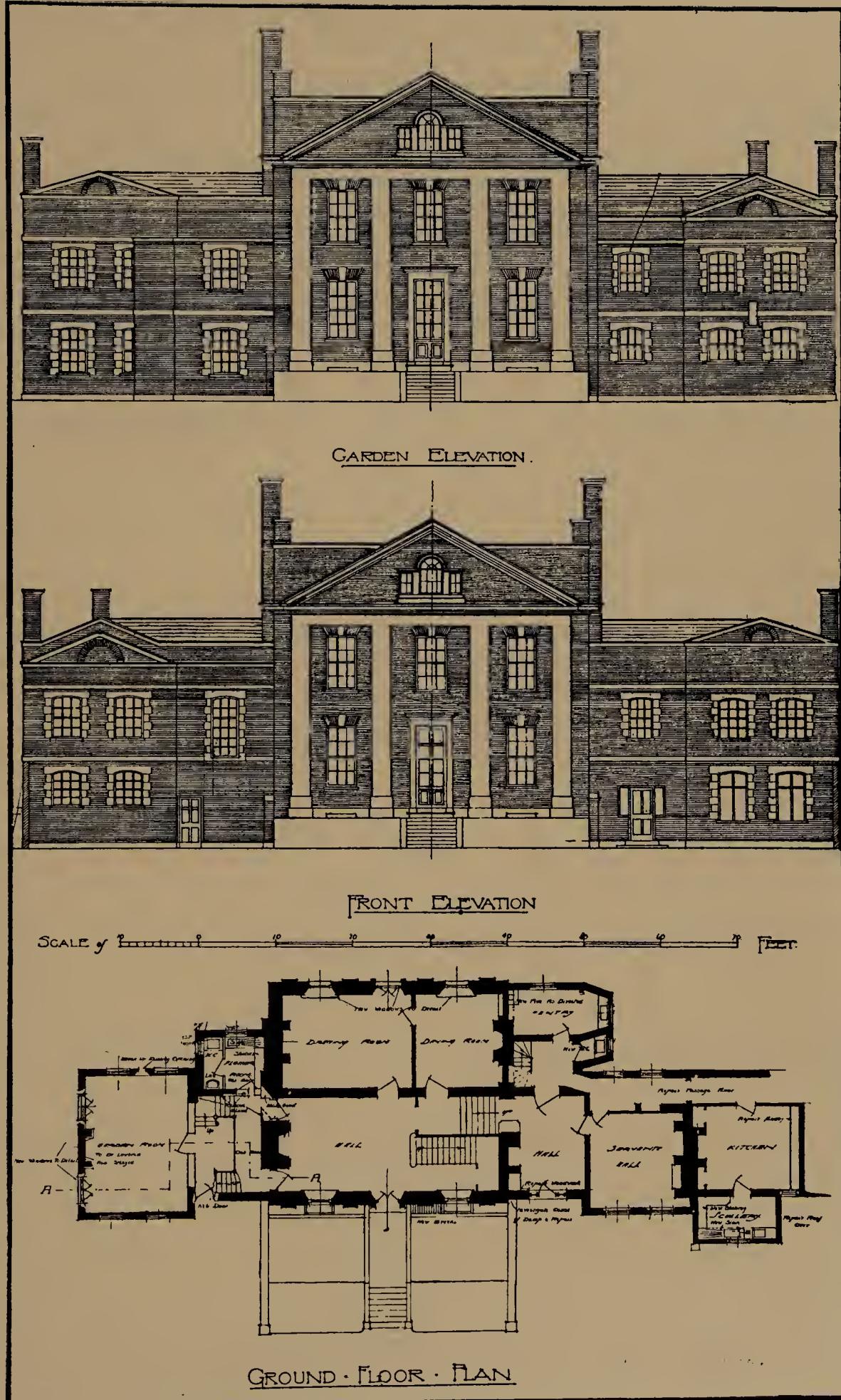


FIG. 58.—WARBROOK, EVERSLY, HAMPSHIRE.

Inigo Jones, and *Colin Campbell* produced *Vitruvius Britannicus*, the cultured public were brought into touch with spaciousness of design for buildings mainly of ambitious scale. Here in the pages of these folio volumes can be seen the prospective homes of the nobility, unreal and academic, frigid in their balance, formal in the lacing of sash windows and raking pediment, supported by immense blocks of stable buildings, much as the German retainers flanked the throne of the First of the Georges. We do not look for the habitations of the English gentry amongst the designs of *Gibbs*, although this master, in common with his contemporaries, helped in the creation of Hogarth's "London." *Gibbs* produced one fine country house of wrought granite called "Anthony," in Cornwall (see Fig. 194), but as this house falls outside the scope of this work the particulars have not been included. *Campbell*, who produced *Houghton*, in Norfolk, and later *Wood*, who built *Prior Park*, in Bath, represent a coterie of architects, together with *Kent*, to whom fell the plums of the profession. These architects had opportunities to indulge their fancies regarding the introduction of geometrical forms to aid plan patterning.

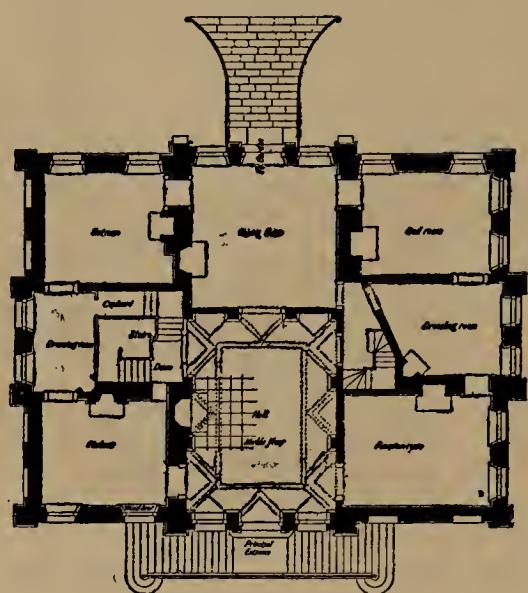
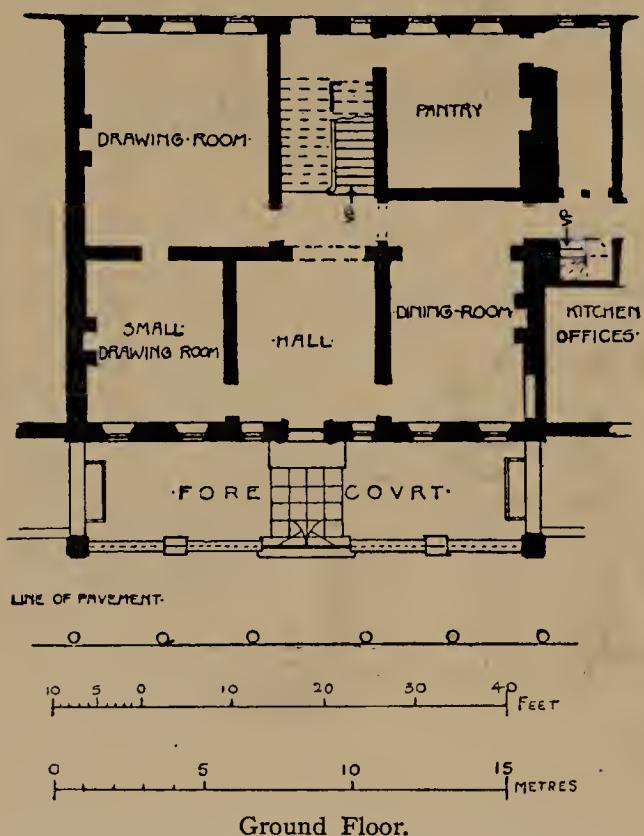


FIG. 59.—PLAN OF MARLOW PLACE, BUCKINGHAMSHIRE.

In small houses, rooms were kept rectangular with, perhaps, the addition of a bay-window or niches and semi-circular recesses in the walls to serve for the display of china. If a geometrical form was introduced in the plan of a small house, it was generally in connection with a stair hall or else introduced as part of the design of a small parlour. Sir Robert Taylor, in his country house plans, made no exception to the principles then in vogue.

It was left to the Brothers Adam to ply the compass at every turn, and to combine soft curvatures with lofty elegance and perspective. If the architects of the first half of the eighteenth century, who produced works on architecture, concentrated on the design of mansions of abnormal size, it was left to the lesser men of the second half of the century

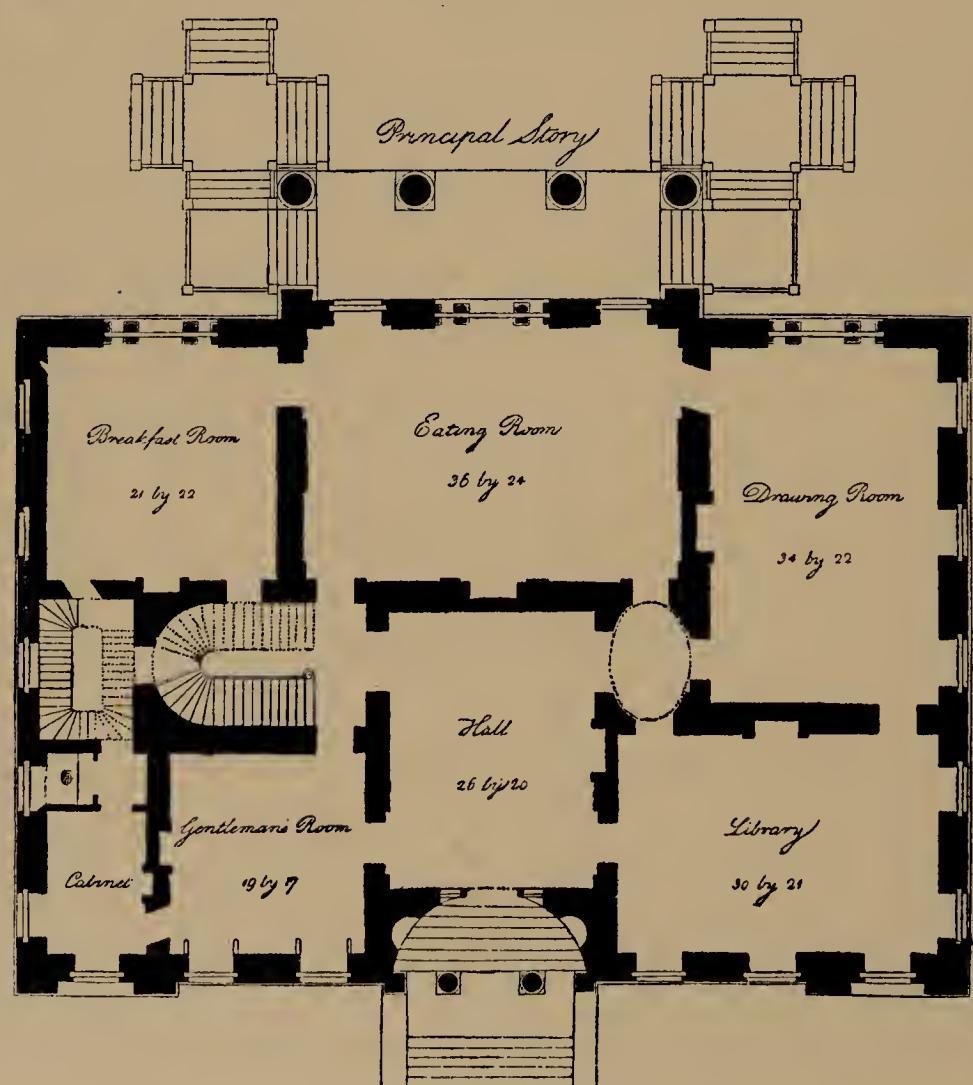
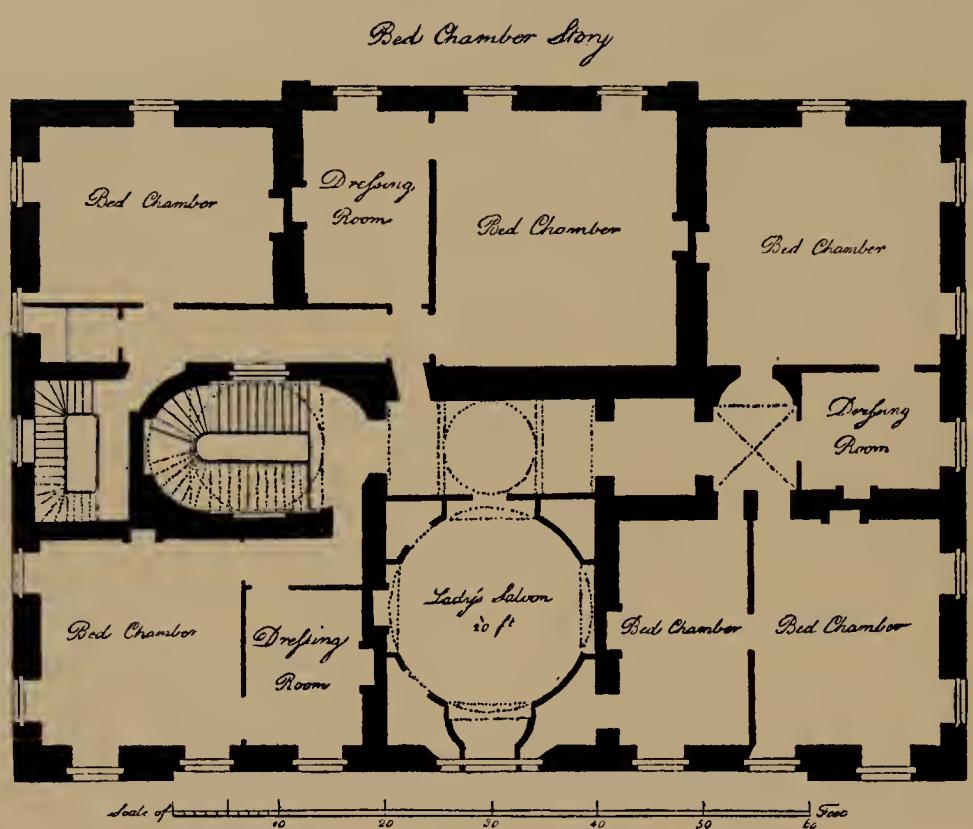
to publish plans of moderate sized houses likely to encourage small gentry, retired tradesmen, and others to build. The curious thing about these later plans, especially those prepared by John Crunden, William Pain, and John Plaw, as well as Sir John Soane in his early days, is the close adherence to the square type standardised in the opening years of the century. It became the custom, in these smaller houses, to introduce at least one room of circular, elliptical, or octagonal form. Soane, however, in his youthful enthusiasm, whole-heartedly accepted the ruling of the Brothers Adam with regard to geometrical planning, a factor dominating the work of this architect to the end of his practice.

Thomas Leverton, whose career runs parallel to that of the redoubtable Scotsmen, also followed the fashionable system of geometrical planning, namely, maintaining sequence between apartments by means of contra-curvatures. A typical instance of his work is shown in Fig. 202. Sir William Chambers, on the other hand, aimed at a continuance of the orthodox rectangular forms. The Adam Brothers, who seem to have been the first to exploit the Roman ideas, as exemplified in the plans of the thermæ, and to have adapted geometrical systems to the plan of houses great and small, gave a filip to academic planning which raised it to a platform of superlative merit.

From the year 1770 to the end of the Regency, with a few modifications, the geometric plan maintained a lively hold on the imagination of the architects no less than in the eyes of all ranks of society. Jane Austen, whose knowledge of mansions and elegant cottages caused her to comment on the name of Bonomi, the virtual successor to the Adams' practice in society circles, indicates the extent to which architecture was esteemed at the period when the Napoleonic Wars sapped the strength of England.

Henry Holland, who claimed to have originated the Græco-Roman style, steered a course at once distinctive and individual. Very few of this architect's smaller houses are now in existence. The villa at Wimbledon (see Fig. 28) is one of the best produced by him. Oakley House, in Bedfordshire, is another, and the first Pavilion at Brighton is a third of his works. He also built Southill in Bedfordshire, in 1795 (see Fig. 213), altered and added to Althorp, in Northamptonshire for Lord Spencer, and built a good deal of Sloane Street, as well as a house at Ampthill, in Bedfordshire (see Fig. 36). When the Prince of Wales, in 1787, rented a house at Brighton from Thomas Kent—it was nothing more than a respectable Sussex farmhouse—he called upon his architect to suggest improvements. Holland had to submit plan after plan before he hit upon a design that caught the fancy of his royal patron. At the end of the year 1787 the first marine pavilion was completed. This plan consisted of a circular building, attached by semi-circular projections to two adjoining buildings forming wings. The south wing was merely altered from the original structure, but the north wing was entirely new. The central part was crowned by a flattish dome and fronted by an Ionic colonnade.

It is interesting to note that Holland, who at this period was beginning



Ground and First Floors.
FIG. 61.—MIDDLETON HALL, CARMARTHENSHIRE.
Early XIXth Century.

S. P. Cockerell, Archt.

to study contemporary French decoration, introduced colour into the interior of the Pavilion. The ceiling of the dining-room was sky-blue, the panels dark maroon, and the furniture and decoration yellow. In the entrance hall the woodwork was grained, perhaps the first instance of an attempt to introduce French graining into England. The walls of the hall were painted green and the ceiling of the staircase grey picked out with white. All the corridors were painted French blue. Holland had truly prepared a feast of colour for his princely patron. It is sad to think that Nash's pumpkin pavilion was destined to sweep away this elegant seaside box.

At this juncture it will be as well to mention again the names of S. P. Cockerell (see Fig. 61), of Gandon, who was engaged in the design of small houses in Ireland, of William Morrison, his pupil, who evolved some exceedingly interesting plans for the Irish nobility in the direction of small villas, of James Wyatt, to whom fell the task not only of building moderate-sized houses, but also of improving older mansions, and, finally, of Carr, of York, whose halls for the Yorkshire squirearchy can be likened to a number of English *Petits Trianons*.

From 1800 to 1820 the old order continued, but newer men were enjoying the lucrative commissions then going. Sir John Soane planned Marden Hall, and Moggerhanger (see Figs. 38 and 121) for Thornton, a governor of the Bank of England, beside Tyringham, in Buckinghamshire. The publication of Krafft's *Villas* in Paris intensified the desire for small houses. It should be remarked, however, that the influence of English design in the direction of houses and gardens contributed in no small measure to the character of French domestic architecture of the late Louis Seize and the Directory periods. After the Peace of 1814, the results of this influence were to react upon English taste and to give further character to the style of the Regency. At this period, 1815-20, architects were beginning to understand and value the researches of the Dilettanti Society. Hence it was that "Grecian" gusto, together with a revived interest in Palladianism, and a smattering of French ornament, served to shape the small houses of the Regency. It led to the development of the portico, of the loggia, to the application of verandahs, and gave a more pronounced *raison d'être* for geometrical forms in the internal plan.

We have now to refer to the twin-houses designed by John Nash for his relative, John Edwards, in Regent Street, to appreciate the subtle change then occurring. The villa at Regent's Park designed for Mr. Kemp by H. E. Kendall, in 1826, is interesting in so far that it summarises the events set out above. This plan combined stateliness with comfort, and while allowing for ingenuity in silhouette, conformed in idea to the late traditional type. This plan is one that can be primarily associated with entertainment, but the conveniences are not neglected. The house was entered beneath a *porte cochère*, a hall of moderate dimensions giving access to a corridor parallel to it. On either side of this corridor was the main and subsidiary staircases. Immediately behind the

corridor extended the drawing-room, measuring 50 feet by 25, and extending, if we include the columned recesses, the whole width of the central portion. To the left of the plan were the dining-room and the library, and to the right the second drawing-room and the breakfast-room, the servants' quarters being in the basement. This plan is one of extreme interest, in so far that it proves the persistence of the late eighteenth century tradition. Eleven years later a modified form of this same type is to be found in the designs of Donthorne and Nicholson (*see* Fig. 63). From this date onward to the forties the plan of the country house becomes curiously reminiscent of the London club, a noteworthy example being Shobrook, in Devonshire, designed in the Italian mode by Professor Donaldson.

Having outlined a description of the average-sized country house, mention must be made of the small villas, vicarages, farmhouses and ornamental cottages, not forgetting the suburban houses of Richmond, Dulwich, Highgate, Hampstead, and other places near the metropolis. These in the main consisted of two reception-rooms of fair size, an entrance hall from 9 to 15 feet wide with a staircase of geometric form, as part of the effect, the kitchen and offices being in a wing either at the side or projecting into the garden. In suburban districts, such as John Street and Downshire Hill, Hampstead, one encounters the survival of the semi-basement for the offices. The most extraordinary thing is the fact of the persistence, in the planning of these small habitations, of principles established a century previous. The villa familiar to John Keats, the poet, in Keats' Grove, Hampstead, is one of the most representative examples.

It must be remembered that the late eighteenth and early nineteenth centuries brought into the arena a host of minor architects, surveyors, and master builders whose chief occupation it became to cater for a middle class population. It so happened, in the case of houses on great estates, that the services of such men as John Foulston, of Plymouth fame, of Robert Mylne (*see* Fig. 62), who carried out the estates of the New River Company, of John Wing, who practised at Bedford (*see* Fig. 207), of Plaw, who embellished Southampton, and of Papworth, who practised at Cheltenham (*see* Fig. 182), resulted in the production of terrace-houses, and of detached and semi-detached villas, inheriting all the attributes of the eighteenth century.

The object of this work is not to dwell upon the merits of mass production nor to do more than summarise the events that gave style to the late eighteenth and early nineteenth century buildings. We are concerned to-day with the building of moderate-sized houses, and it is from the wealth of tradition, both British and American, that *motifs* of plan and composition can be studied irrespective of local idiosyncrasies, apart from questions of fashion, of so-called logic, and threadbare philosophy. Architecture is always a live and potent force, providing its examples embody dominating ideas. We study the past in order to measure present-day achievements and not to copy faults obvious to the veriest tyro.

The plans of the eighteenth century house, no matter of what period,

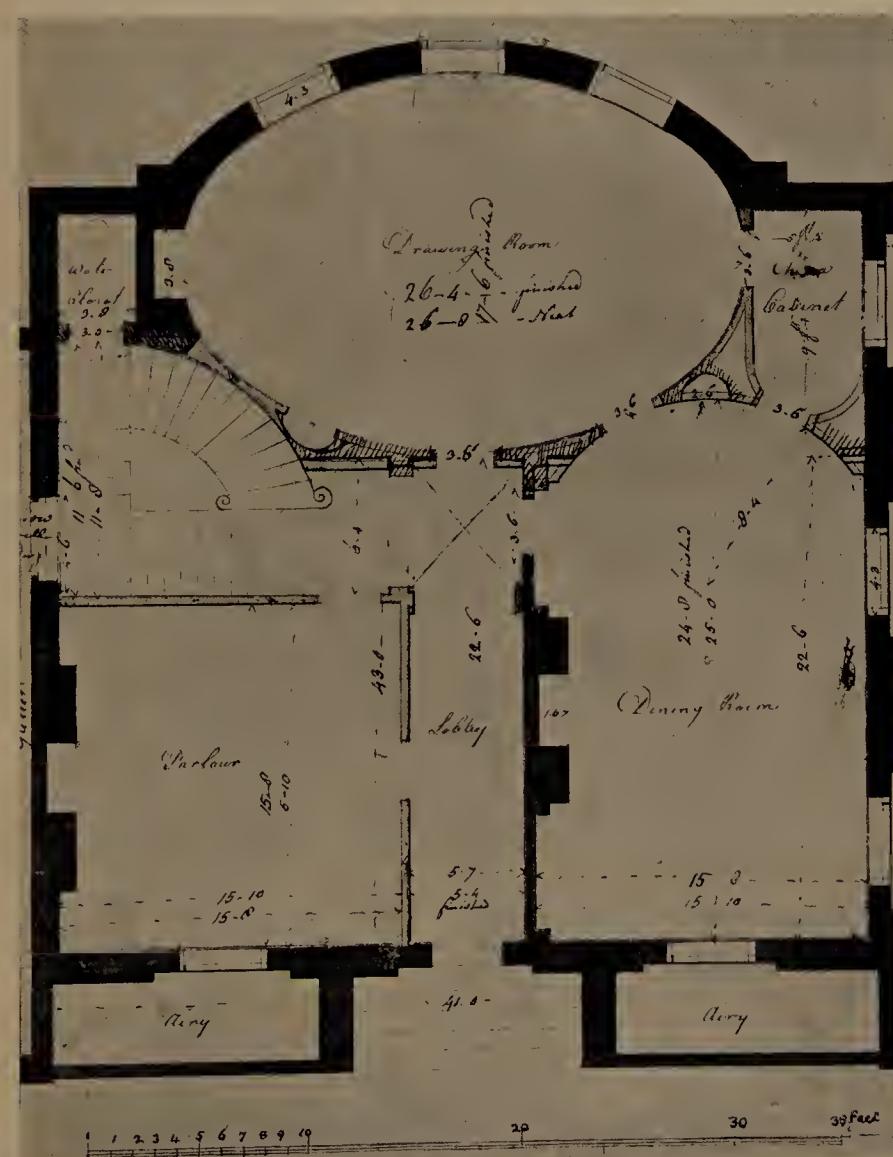


FIG. 62. ELEVATION AND GROUND FLOOR PLANS OF WICK HOUSE, RICHMOND. ROBERT MYLNE, Architect. 1775.
From the original drawing.

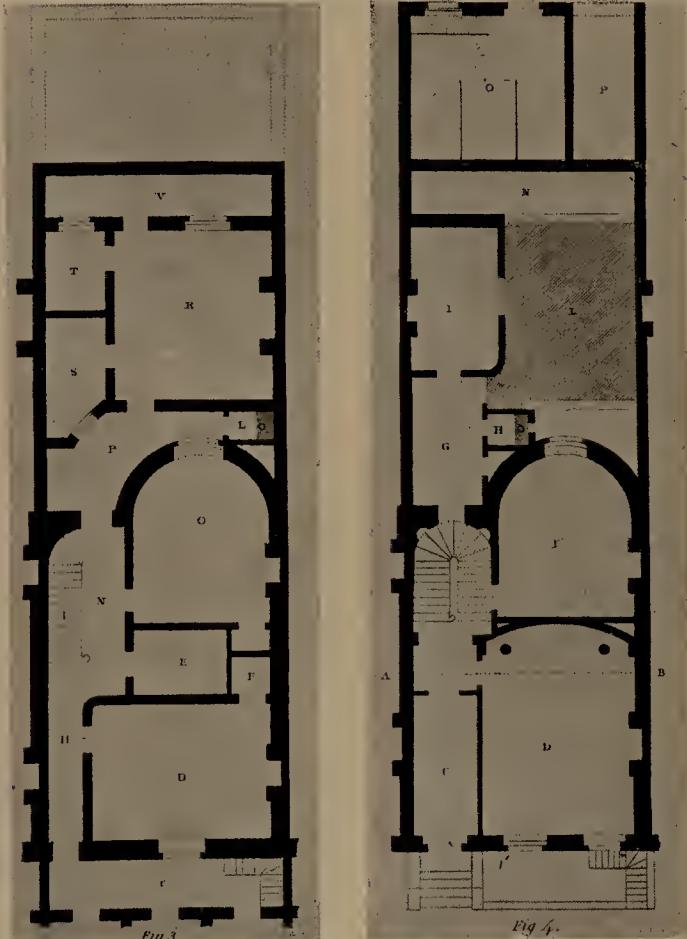
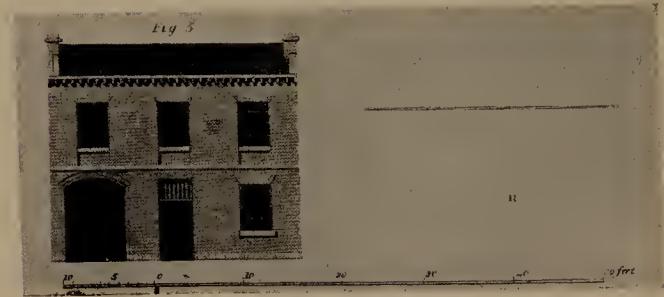


FIG. 63. FIRST RATE HOUSE.
Designed by M. A. NICHOLSON. Circa 1830.



FIG. 64. VIEW OF THE BOWLING GREEN, AT GUBBINS, HERTFORDSHIRE.



FIG. 65. VIEW OF THE CANAL AT GUBBINS, HERTFORDSHIRE.

embody conceptions indissoluble from pictorial effects. Rarely do we encounter faulty composition, sanitary conveniences were few, it is true, but he would be a bold man who would state that the position of a bathroom determines the character of a country house.

From the year 1837 plans became coarse in outline. There was lacking that concise silhouette, no less than the domination of the nucleus deemed essential in the spacious days. For a time architects experimented with Gothic

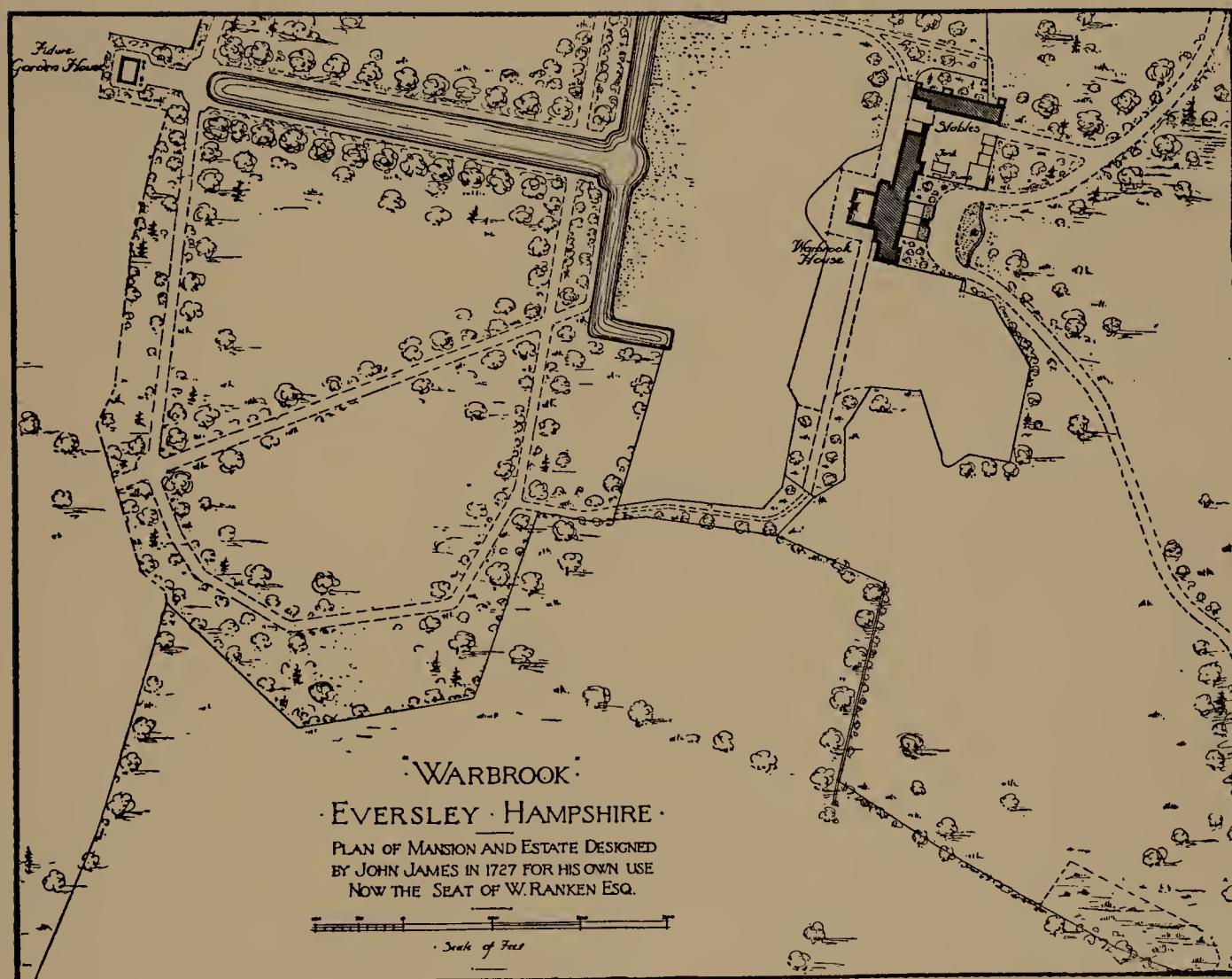


FIG. 66.

and Elizabethan. They flirted with Italian, which they viewed through Victorian spectacles, they built with a lessening regard for propriety. From 1850 to 1880 a veritable reign of terror ensued, but it is a matter of congratulation to the public and to the profession, on both sides of the Atlantic, to view the change that has occurred during the last half century towards the continuance of sound planning. In thus viewing the eighteenth century the designer does not come within the spell of the Romantic Movement, he is not carried away by the trappings and the mannerisms of what most people call the romantic revival. He

turns to the years when the crafts were at their zenith, when honest statement passed current, when ideas culled from the Classic field were made subservient to insular expression without loss of dignity or ridiculous mimicry. An architectural tradition scarcely a century removed cannot be said to belong to things obsolete. Small wonder it is that the sober expressions in stone, brick, tile and timber that delighted and comforted our forebears appeal with their messages to a generation fatigued by a century of mechanical activity.

GARDENS.—Space precludes long discussion of lay-out and gardens, but it should be mentioned that from the Restoration to the time of Kent the lay-out was essentially formal, considered as an extension of the house, with terraces, parterres, enclosed court-yards and appropriate little buildings such as gazebos ; of these, many examples occur in the pages of Kip and Sarsden (Fig. 4) is an example of small country type, also in (Fig. 49) Groombridge has preserved a charming yet simple plan. With Kent came "landscape" style in which formality and design were replaced by large lawns, clumps, lakes and winding paths. An early example of this type is seen in Figs. 64 and 65. This style became somewhat monotonous in the hands of such practitioners as Capability Brown and Repton, and many fine formal gardens were changed to these park-like expanses.

CHAPTER III

MATERIALS AND CRAFTSMANSHIP



MATERIALS are the means by which we give utterance to architecture ; through craftsmanship we govern the materials and cause them to express the niceties of style. Each material we employ has its own singular and distinct nature, and likewise its own proper traditions that mark the manner of its use. Conditioned by the nature of each material, and the possible ways in which it may be wrought, there have grown up through the centuries sundry traditions of craftsmanship which add no small share to our goodly architectural inheritance. Without some knowledge of materials and their manner of use, and without at least a superficial acquaintance with the traditional forms of craftsmanship by which those materials are shaped and made to yield their fullest service, it would be impossible to understand the domestic architecture of the period before us. Materials, therefore, are severally dealt with, along with such particulars of craftsmanship as may help to explain the subject.

BRICK.

Since brick is the chief material used for domestic building in all phases of the Classic tradition in almost every part of England, it is appropriate that it should stand at the head of the list. Even in stone districts, with the exception of the Cotswolds, one is never surprised to find brickwork. In Cornwall, at such places as Bodmin, brick houses were built side by side with those of the far cheaper and more readily obtained local granite, the reason being that the builders thought brick to be one of the stylistic attributes and that brick quoins, gauged arches, plat bands and moulded courses, by the multiplicity of small units gave scale and texture to façades that might otherwise appear too plain. It is significant that where stone is used, worked architraves and rich suites of mouldings, together with ornate carving, became requisite.

Englishmen seem to have inherited their fondness for brickwork from Tudor days. Red brick met the Englishman's demand for colour amidst the umbrageous greenery of his native land and the quality of the bricks was a matter of concern to him. The old writer Leybourn tells us "they should be made of a reddish earth which ought to be digged before Winter, but not made into Bricks before till the Spring Season."

In the Elizabethan age brick seems to have been used, as a rule, only in the larger mansions. It would be interesting to know just what influence Torrigiano and other Italian craftsmen, patronised by Henry VIII, may have exercised in the introduction of brickwork methods employed in northern Italy. In all likelihood, some impetus to the employment of brick is to be attributed to this source.

At all events, by the seventeenth century brickmaking had become an important industry and there were minute directions governing general manufacture and also the making of stock sections. The following summary of the types of brick then made, and since, will prove illuminating :—

1. *Cogging Bricks*.—These were made and used in Sussex during the seventeenth and eighteenth centuries for two things—brick cornices, or indented work under the coping of walls.

2. *Coping Bricks*.—These were used for capping fence walls.

3. *Dutch or Flemish Bricks*.—These were $6\frac{1}{4}$ inches long, $2\frac{1}{2}$ inches broad, and $1\frac{1}{4}$ inches thick, of a yellowish colour, used for paving yards and stables, sometimes laid herring-bone fashion, sold in London in the days of Queen Anne at 2s. per 100.

4. *Great Brick*.—These were 12 inches long, 6 inches broad, and 2 inches thick. They were used in Kent and Sussex for building fence walls, for pilasters and for buttresses.

NOTE.—The experienced brick and tile makers were frequently sent from London to the estates of country gentlemen in order to make brick from clay on the spot.

5. *Statute Small or Common Brick*.—These were 9 inches long, $4\frac{1}{2}$ inches broad, and $2\frac{1}{4}$ inches thick. They were used for the paving of cellars, wash-houses and fire hearths, as well as for walls where the quality of the brick was not an important consideration.

6. *Face Brick*.—These were of about the same dimensions as the Common Brick, and were used for the face of walls. In the eighteenth century they were extensively made in the eastern part of Sussex. The eighteenth and early nineteenth century common or stock bricks for the walls of houses were $8\frac{3}{4}$ inches, by $4\frac{1}{4}$, by $2\frac{1}{2}$.

After the Great Fire of London there was an unprecedented demand for brick, not only in the City but throughout the country. This was attributable in part to the impetus given by the fashion of rebuilding in the capital, in part to the increasing sway of the Dutch influence.

The London authorities were alive to the decorative possibilities of brick as well as its structural merits. One of the resolutions passed by the Corporation of the City about 1666, just after the Great Fire, is as follows :—“ And that they (the surveyors) do encourage and give directions to all builders, for ornament sake, that the ornaments and projections of the front buildings be of rubbed bricks ; and that all the naked parts of the walls may be done of rough bricks,

neatly wrought, or all rubbed, at the direction of the builder, or that the builders may otherwise enrich their fronts as they please." Wren's treatment of brick, as exemplified in Christ's Hospital, Newgate Street (since demolished), where

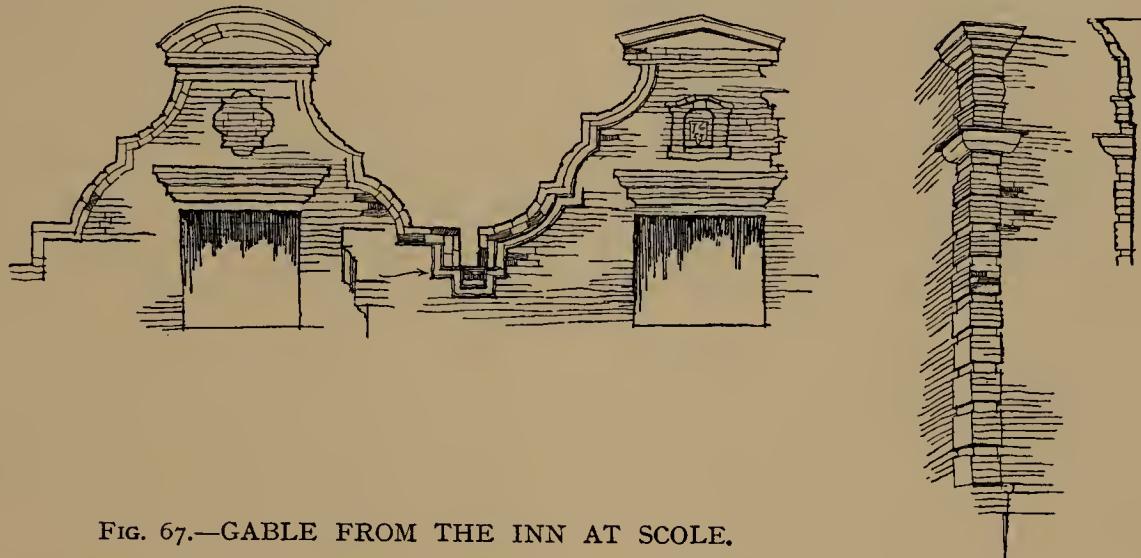


FIG. 67.—GABLE FROM THE INN AT SCOLE.

the rough brickwork was used for the general walling surfaces and rubbed brick-work for the pilasters, shows the application of the ideas then in vogue. Much of the brickwork in the Temple, including the doorways in King's Bench Walk, indicates how Sir Christopher Wren determined to eliminate woodwork as much as possible from the façades of his buildings.

The craftsmen of the early period of the late Renaissance, 1670-1730, delighted in brick, and handled the material with sympathy and resource, as may be seen in many gate-piers, niches, and in the little tablets of dates which adorn the fronts of many houses and are shown characteristically in Figs. 69, 70 and 71.

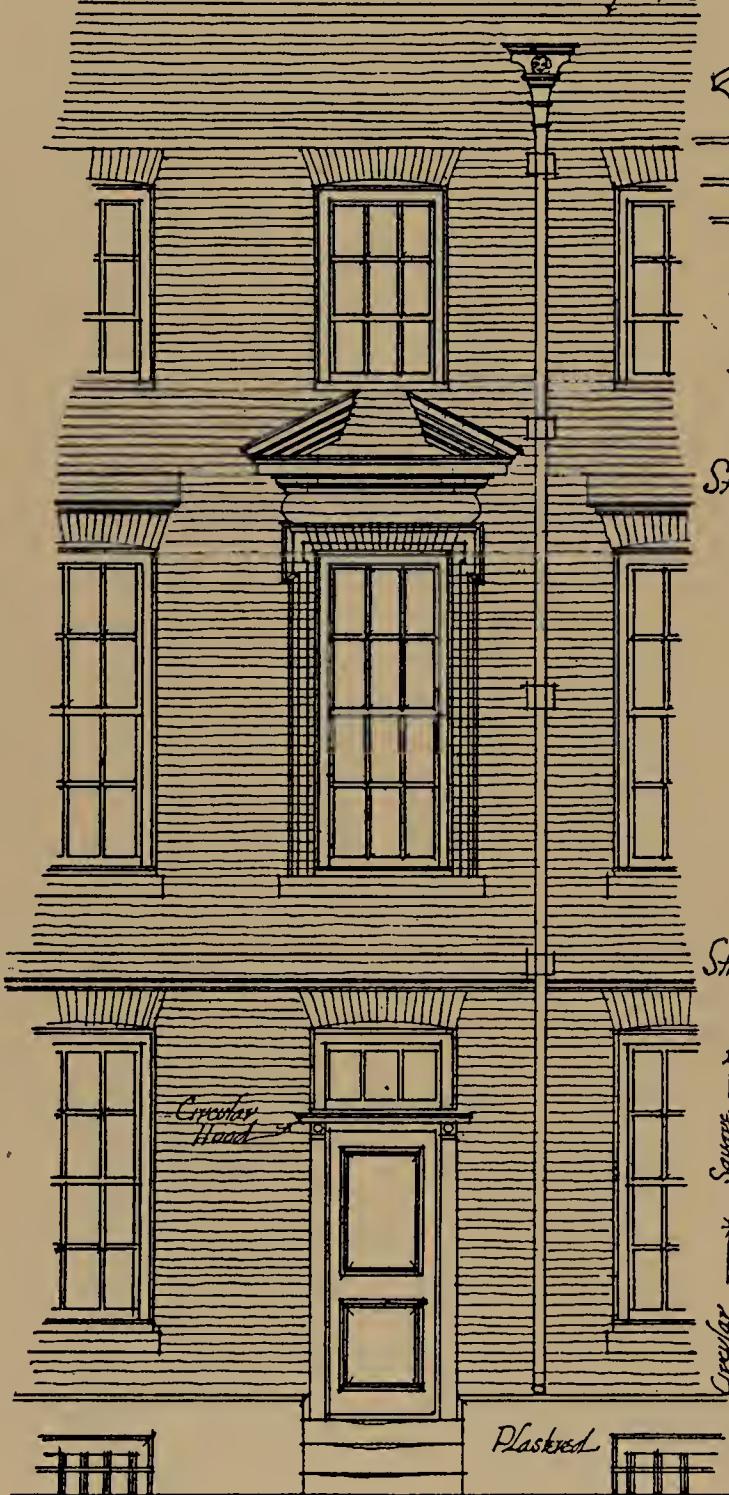
Red brick with rubbed dressings for arches, lintels, aprons and quoins continued throughout the eighteenth century, and in country districts the tradition survived even till the beginning of Queen Victoria's reign. From the time of Sir Christopher Wren, and continuing well through the first half of the eighteenth century, brickwork was often carved with the chisel after the completion of the building. Of this practice there is still remaining a good example in the front of No. 43, St. Martin's Lane, a house built in 1739. "Its decorations consist of two fluted Doric pilasters, supporting an entablature, the whole executed in fine red brickwork; the mouldings, flutings, and ornaments of the metopes having been carved with the chisel after the erection of the walls." In the Victoria and Albert Museum, South Kensington, also, there is an admirable example of carved brickwork, taken from the front of a demolished house at Enfield, while the doorways in King's Bench Walk exhibit the same sort of beautiful craftsmanship.

It was customary in East Anglia to import Dutch brick for the making of cornices, denticular courses and the like manner of ornaments, and for this purpose sections in great variety were held by the Dutch merchants ready for shipment to England.

NO 8 CRANE COVRT

Fleet Street E.C.

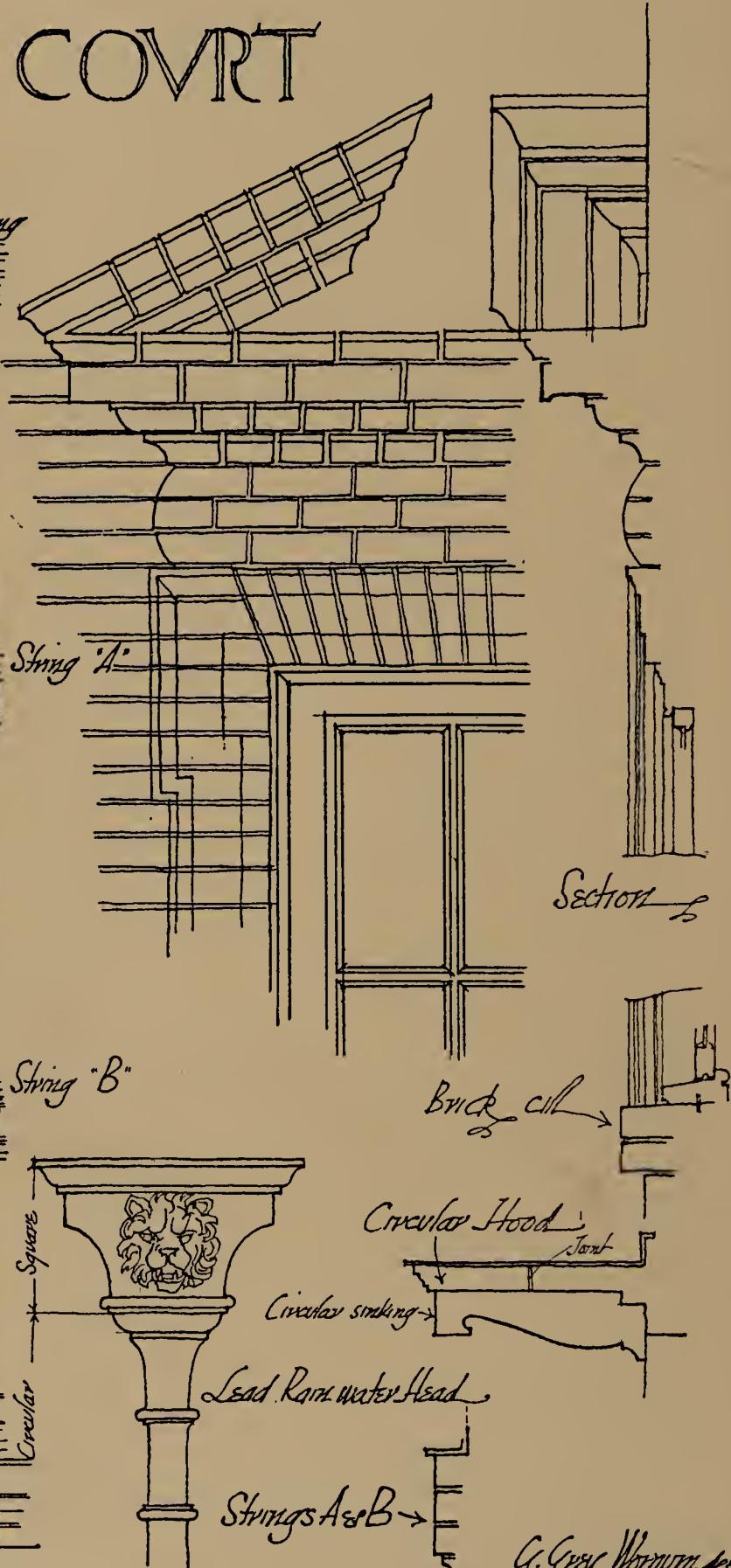
(from notes by A.E. Richardson)



Front Elevation

12 11 10 9 8 7 6 5 4 3 2 1 0 1 2 3 4 5 6 7 8 9 10 11 12

G. Gray Womum A.R.A. 1911



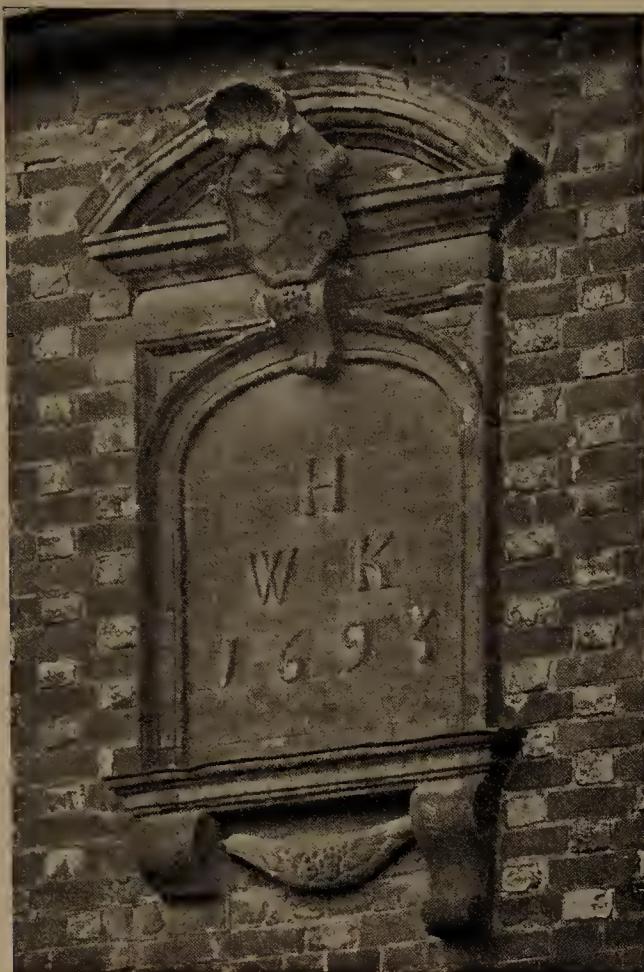


FIG. 69.
WALL TABLET IN BRICK AT AMERSHAM.

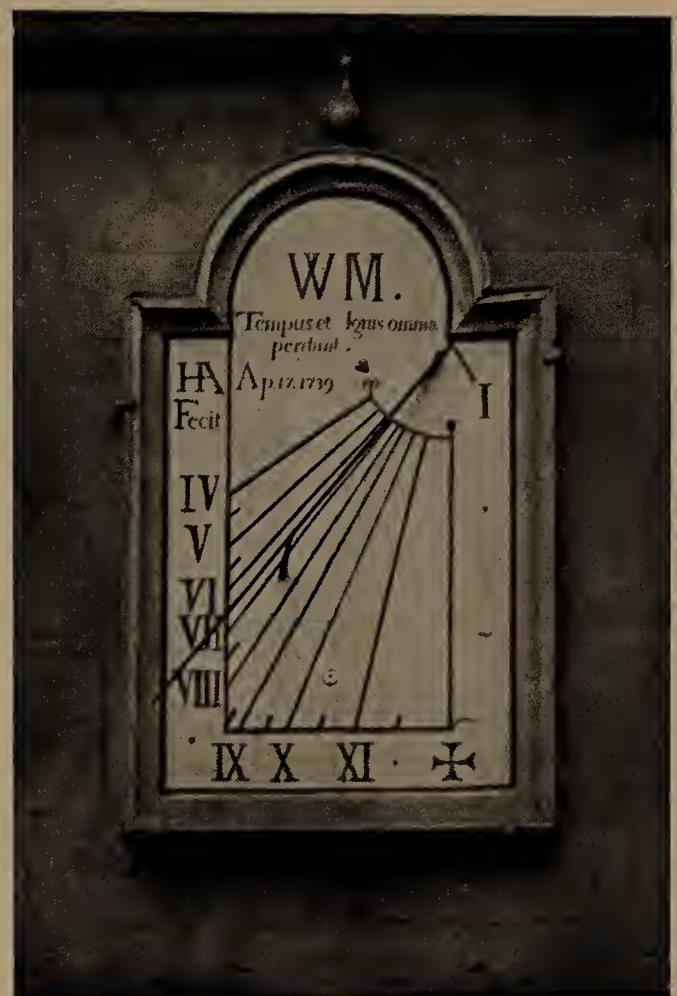


FIG. 70.
PLASTER SUNDIAL AT STONY STRATFORD.

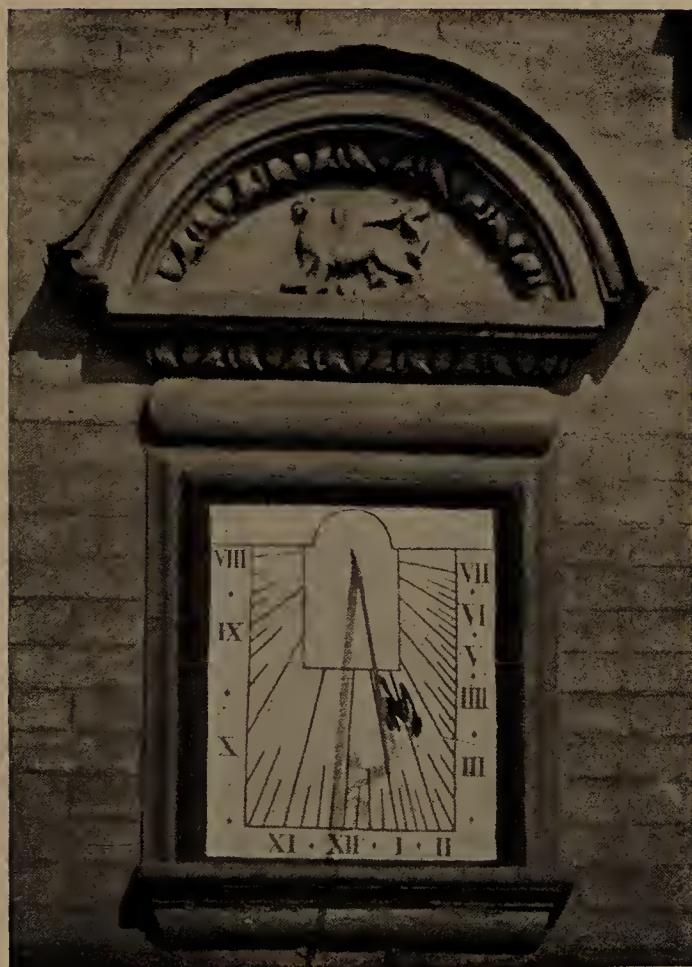


FIG. 71.
PLASTER SUNDIAL AT HIGH WYCOMBE.



FIG. 72. BRICK NICHE FORMERLY AT BROAD-
MOOR HOUSE, HAMMERTON.

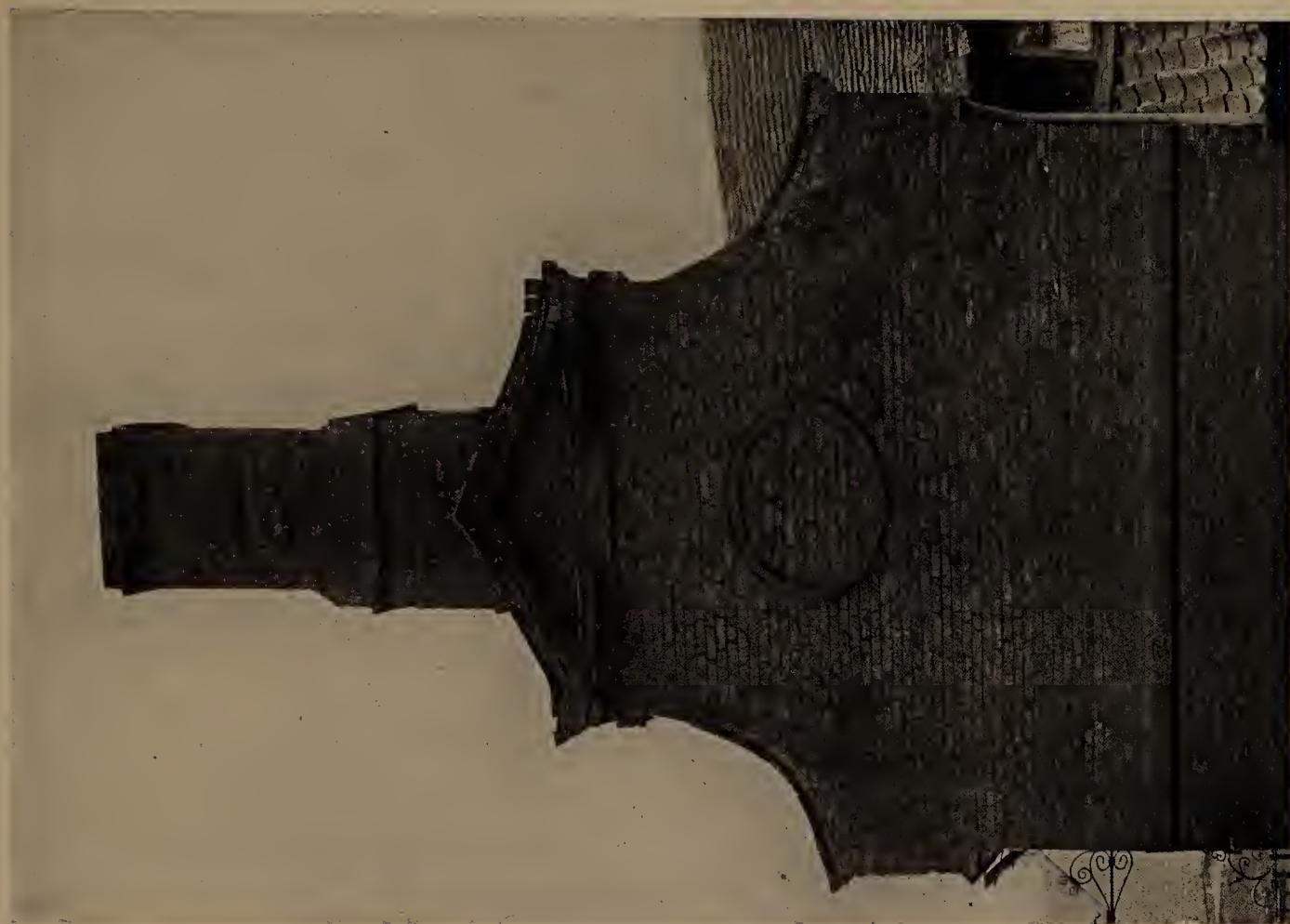


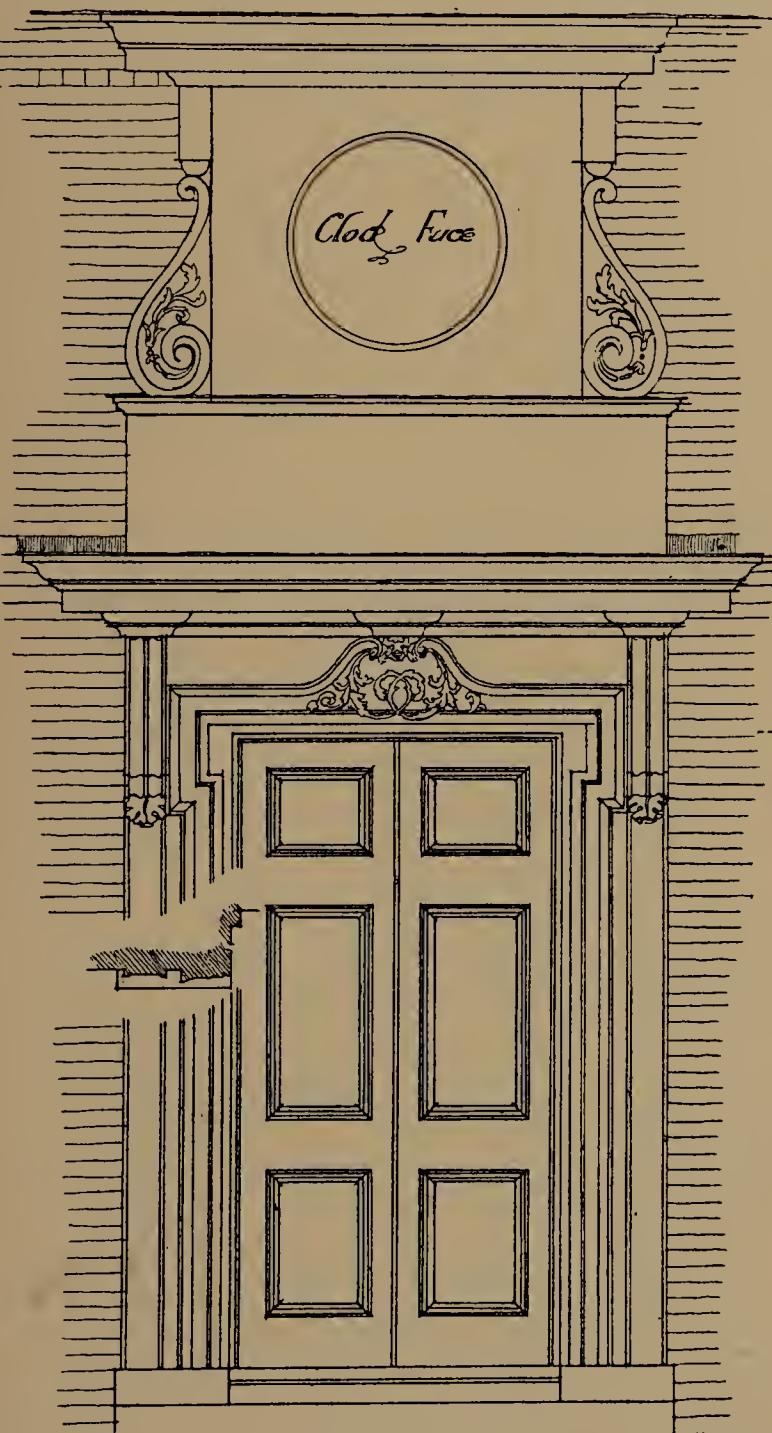
FIG. 73. END CHIMNEY, WALRUS FARM, SURREY.
This chimney stack while showing respect to the prevailing fashion in its detail is fundamentally modern in its massing. Late 17th century.



FIG. 74. CHIMNEY STACK AT GABLE END, POTTON
Curvilinear gable pediment and chimney stack pleasantly composed. The function of the ellipsoid is to act as a pendule to the stack.
Circa 1700.

SOME DETAILS *from*
NEW INN STRAND

Demolished Aug: 1902
(from notes by A E Richardson.)



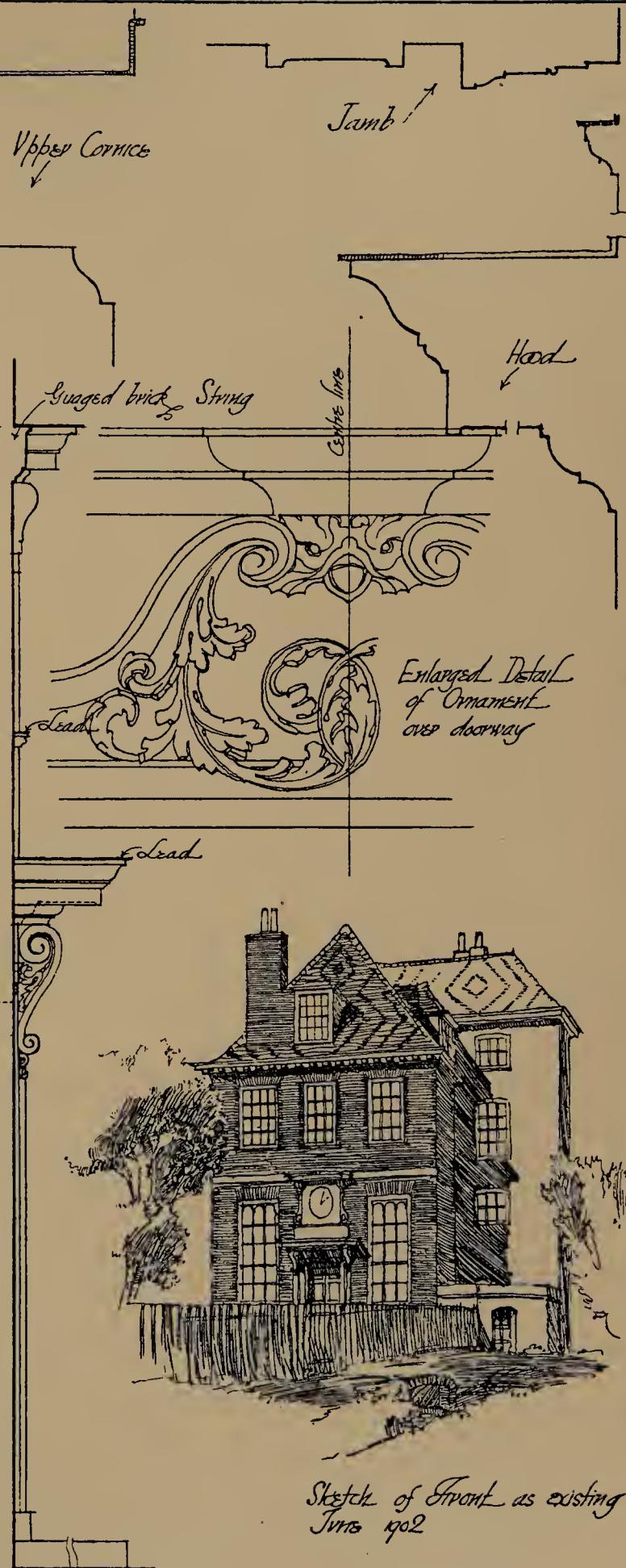
Elevation of Doorway

Inches 12 6 0

1' 2' 3' 4' 5'

10 Foot

G. Grey Warrim
A.E. 1902



Sketch of Front as existing
Aug 1902

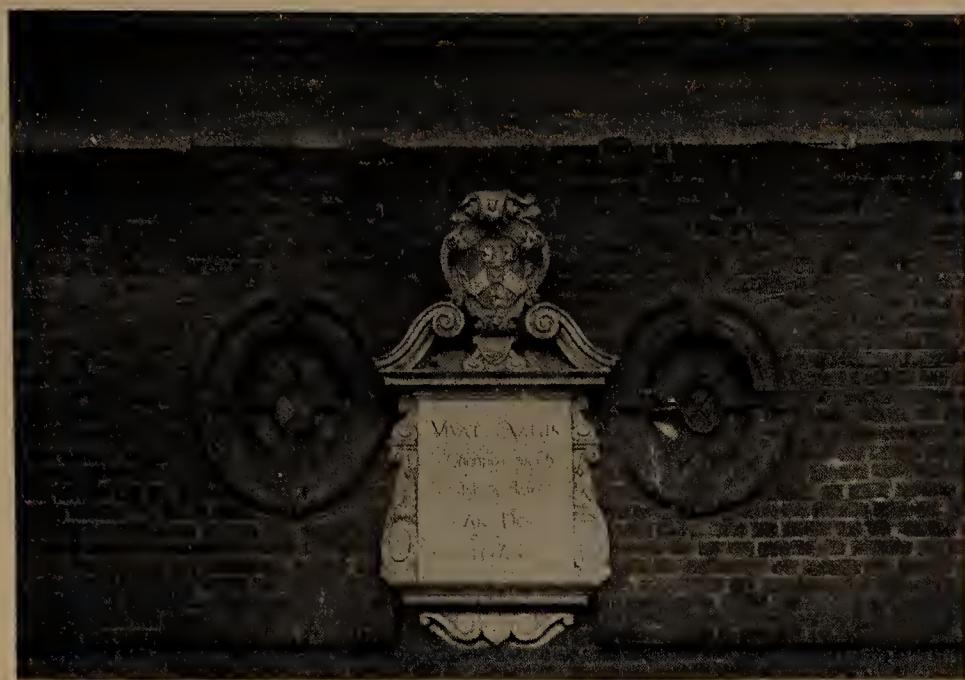
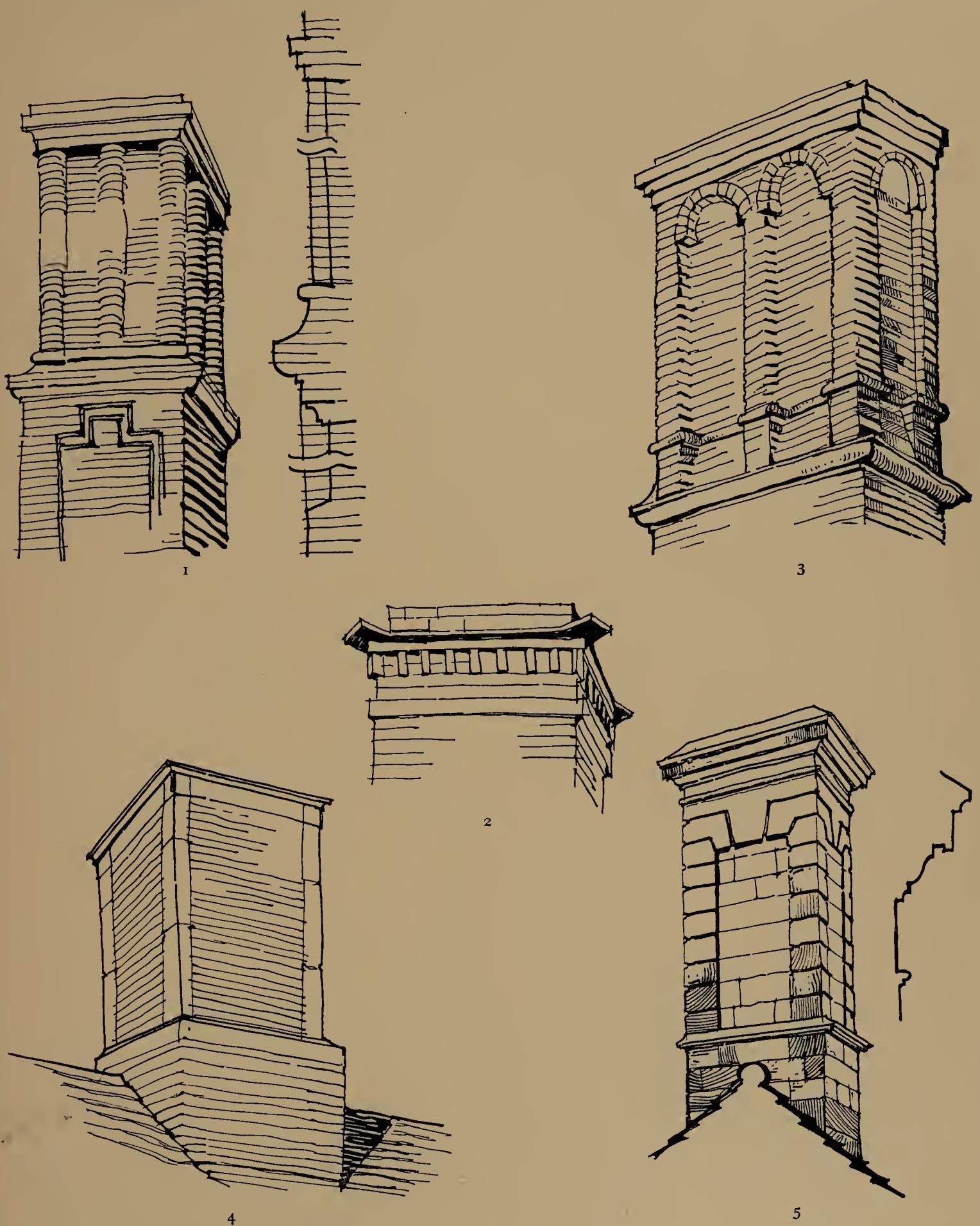


FIG. 76. TABLET AND WINDOWS OF ALMSHOUSES AT POTTON,
BEDFORDSHIRE.



FIG. 77. CHIMNEY-STACK AT BURTON MILLS.



1, 2 and 3—CHIMNEY STACKS FROM THE INN AT SCOLE; 4—FROM CASTLE HOUSE,
BUCKINGHAMSHIRE; 5—FROM THORPE HALL.

HOUSE *at* STANMORE

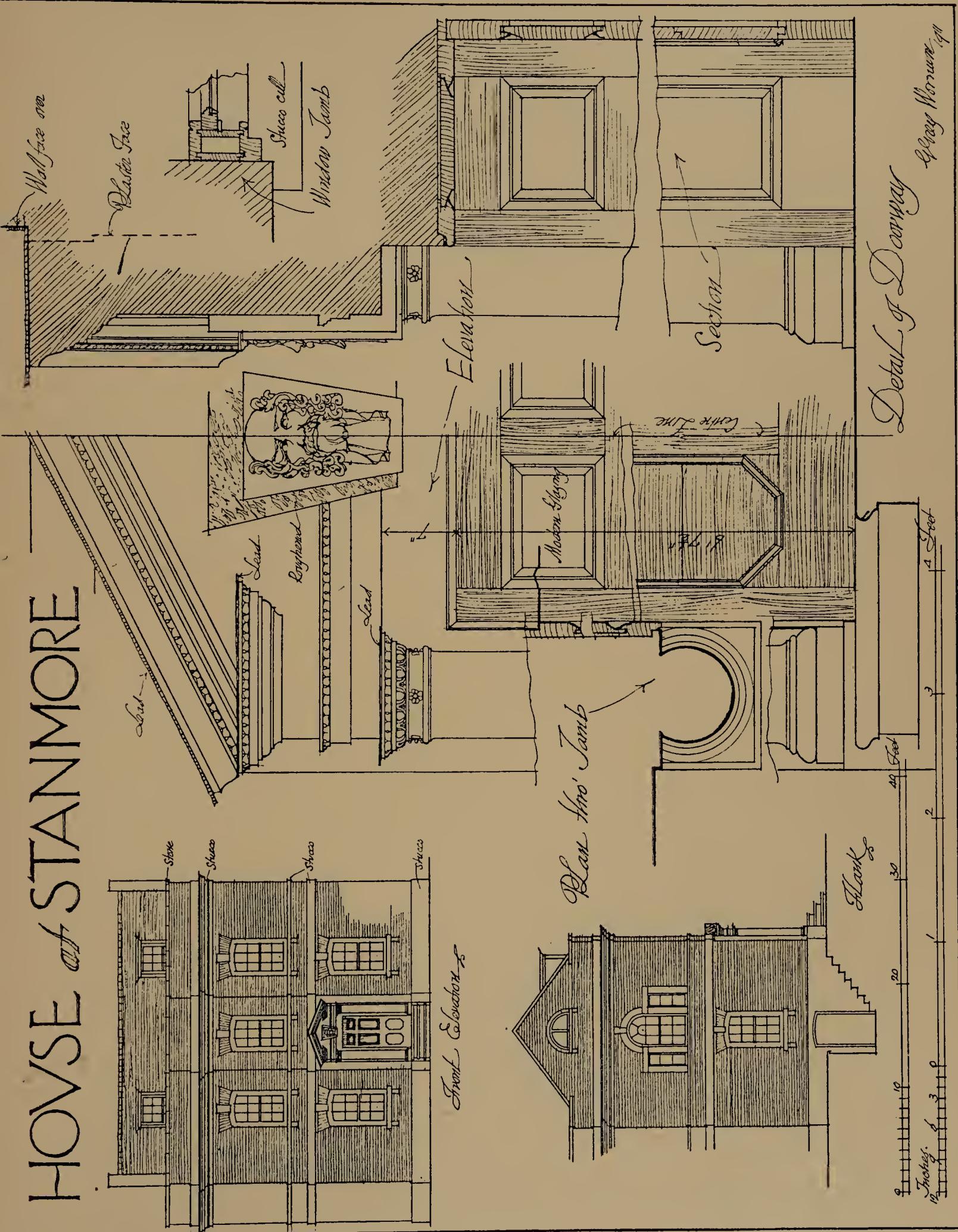


FIG. 79.



FIG. 80. BATTLE, SUSSEX.

A composition of three masses that become one in the lower stories. Note the tile-hanging and wood portions.
Circa 1730.



FIG. 81. ASPLEY HOUSE, ASPLEY GUISE.

A Garden Gate in the best Wren manner.

Circa 1703.

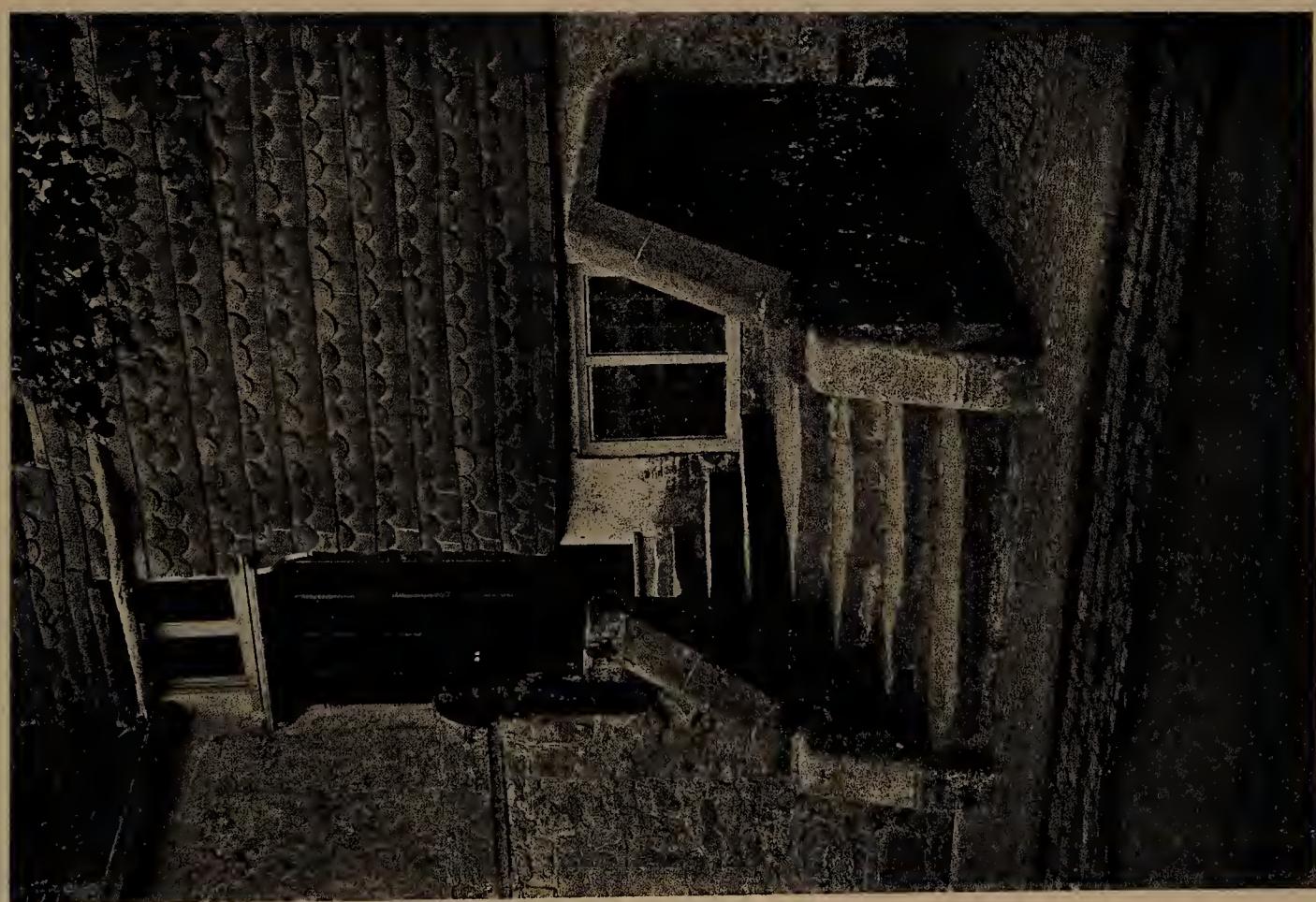


FIG. 82. FISH TAIL TILE HANGING, COURSED STONEWORK AND STUCCO COMBINE TO GIVE A PLEASANT CONTRAST (SURREY).



FIG. 83. BRICK HOUSE, GEORGE STREET, PLYMOUTH.
A town façade in brick with a pear drop cornice of wood. 1798.

It was not always possible to obtain red clay for brick-making, hence we have such pleasing variations as the Luton greys and the purple bricks of Bucks. These made excellent vitrified headers for patternings which, by the way, were a survival of the Tudor chequerings. In the reign of George I yellow stock bricks came into fashion and were especially favoured by William Kent, Robert Taylor, and Isaac Ware, by reason of the fact that these architects so largely employed stone for quoins, doorways and string courses, considering that yellow brickwork harmonised with stonework better than red. At a later period we encounter something similar in the employment of stucco with stock brick by the Brothers Adam and Thomas Leverton for speculative and other work in London.

The bonding of brickwork ought not to be overlooked as a factor of texture. Generally speaking, the English bond, sometimes called Liverpool bond, characteristic of the late seventeenth century, gave place in the eighteenth to a preference for Flemish bond.

TILING.

The tiles used in the eighteenth century were known as plain, thack, ridge, roof, the crease, the gutter, the pan, crooked, Flemish, corner, hip, dormer, astragal and traverse.

Sussex tiles were 10 inches long, $6\frac{3}{4}$ inches broad, $\frac{5}{8}$ of an inch thick. Others in other parts of the country, were $9\frac{1}{2}$ inches long, $5\frac{3}{4}$ inches broad and $\frac{1}{2}$ inch thick. The plain or thack tiles were the common tiles used for roofing houses in all parts of the country. The hip or corner tiles were to lie in the hips or corners of the roof. Gutter tiles were for gutters or valleys in croft buildings. Pan, crooked or Flemish tiles were used in covering sheds, lean-to's and buildings with low-pitched roofs. Dormer or dormant tiles were much used in Sussex and also in parts of Kent. The bricklayers and tilers of that day refused to cover roofs where dormers occurred, unless they were allowed to use dormer tiles.

Many houses often of half-timbered construction, were for weather proofing, in the late seventeenth and eighteenth centuries, hung partly or wholly with red tiles; in Surrey, where this method is characteristic, and in Sussex and Kent, as in Figs. 85 and 104. The effect of the warm colour is delightful and weathers to a variety of tints with green mossy growths. The types are either plain rectangular, with numerous alternations of half-round or fish-scale, and Vee form and other shaped tiles, Figs. 82 and 96, which combine into a variety of patterns. The method is quite applicable to present day use.

SLATING.

Slate was used throughout the eighteenth century for roofs not intended to form a distinctive feature of the design. At Warbrook, John James covered the whole of his roofs with slating, taking advantage of the parapet walls to conceal it.

In Westmorland, Wales, Cornwall and Devon, where an abundance of slate could be obtained, the practice of slate-hanging the fronts of houses over the brick or stone to form a waterproof jacket, as well as a covering for the roof timbers, oftentimes resulted in a charming effect. At Ashburton, in Devonshire, the art of slate-hanging is to be seen at its best. Slate used to enrich and protect vertical wall surfaces in practice may have been derived from the use of timber shingling of earlier times.

STONE.

Local stone was used in most districts, but occasionally for large houses Portland stone was employed. In places like Bath, Box and Corsham, and nearly all of Northamptonshire and Oxfordshire, Classic fronts were frequently executed in local stone. In Devonshire, stone was freely used, and brick occasionally. In Cornwall the native granite, finely dressed, was susceptible of admirable results, as could formerly be seen at Whiteford Manor, near Callington. In the Cotswolds the local limestone was and still is the universal building material, while in Yorkshire and Rutland also local stone was and still is in common use.

Seventeenth and eighteenth century masons were thoroughly conversant with Classic details, and were quite able to prepare full sizes without the intervention of the architect. Moreover, the size of mouldings and other details, to be seen at an height, was frequently entrusted to the masons amongst whom had survived all the manual cunning and the unerring judgment bred by a long tradition of decorative stone-carving. With the advent of the Classic mode, although the stone-carver could no longer indulge in the exuberant fantasies of the Tudor manner, he was still at liberty to enrich stonework with opulent swags and drops composed of realistically conceived fruits, flowers and foliage, while, in addition to Classic capitals with their customary Corinthian or Ionic ornaments, he was often called upon to fashion fat-cheeked cherubs in high relief or carve urns and vases to grace the balustrades Sir Christopher Wren devised.

During the Palladian Revival the stone-carver suffered some restraint, and his freedom was checked by the straightjacket of Classic proprieties, as the ardent Palladians of the time interpreted them. It was only now and then that some bold spirit braved the frowns of the ultra-strict disciples of Lord Burlington and luxuriated in a display of such delightful carving as we find on the façade and in the interior of the Shire Hall at Warwick.

In the time of the Adams, notwithstanding the seductions and the cheapness of Coade's Patent Stone, the stone-carver's craft still lived. His repertoire was changed, but his hand kept its cunning, and he readily chiselled all the delicacies and conceits according to the fashion of the day. His marble mantelpieces are tenderly beautiful, while in outdoor carving he exhibited no less excellence.

The Brothers Adam and the architects of the second half of the eighteenth century carried the treatment of stone masonry to a nicety, both as regards the

study of the pointing and also the surface of the material. In this treatment of stone, apart from detail, can be viewed the influence of the researches by Stuart at Athens. It is interesting that the close study of antique architecture resulted in even plainer surfaces for English masonry.

STUCCO.

Many people opine cement and stucco to belong to an order of things beneath contempt, often overlooking the fact that the Greeks frequently covered an inferior marble with a refined cement. It was a practice in Queen Elizabeth's day to cement the walls of houses of brick and rubble and often to work the cement in semblance of squared masonry. There is evidence of this at Elstow, in Bedfordshire, and also in the treatment of the staircase walls at Houghton, near Ampthill, attributed to Inigo Jones. This peculiar form of stucco work was continued throughout the eighteenth century for the fronts of houses and cottages in almost every English town and village. This form of stucco has been overlooked or classed with the vast surfaces denounced by Carlyle and others who allowed their pens to exceed their judgment.

Stucco as a facing material came into general use when the Adam Brothers forsook their stone creations in Edinburgh in order to drive back the waters of the Thames and effect further economies in site values and building speculations. At Edinburgh the Scotsmen had perfected the treatment of stone which they found cheap and plentiful. In London they had to obtain effects by lacing their brick buildings with cement—enrichment for all the world, as Horace Walpole puts it, “like the filagree on a soldier's coat.”

There is nothing wrong with the use of stucco as put into practice by the Adam Brothers, their contemporaries and successors. The Adam Brothers extensively used Liardet's cement which was formed with oil. In some quarters the mixture of the stucco was the invention of the architect. The houses in Portland Place are representative of the use of this material.

For country houses stone continued to be employed with brick for a dressing and it was not until the first quarter of the nineteenth century that the fashion of casing brickwork completely with stucco became general. John Foulston for his buildings in the West of England found stucco to be the best water-proofing material for his purpose. John Nash, when he built the aristocratic garden suburb at Regent's Park, as an appendage to his achievements in the West End of London, decided upon the lavish use of stucco in order to obtain his effects.

While on the subject of cement, mention must be made of Coade's Patent Stone, a species of refined terra-cotta which lent itself in an admirable manner for the manufacture of architectural ornaments, particularly in cases where it was necessary to ensure exact repetition. It is significant to find Sir Robert Taylor, Sir William Chambers, and the leading architects of the day applying to the Lambeth Works, run by Mrs. Coade and her manager, Mr. Seely, for the casting

of Corinthian caps, bas-reliefs and friezes. Coade's productions were held in high esteem. Many of the leading sculptors prepared models of statuary for this enterprising lady, who supplied the whole of England with vases, keystones, roundels, and festoons and garden statuary, beside stocking marketable ornaments for despatch to America by packets from Falmouth. Mrs. Coade held a high opinion of her goods and went to great pains to have each specimen marked with her name and the date. The Corinthian capitals to the portico at Gorhambury, built by Sir Robert Taylor, are of Coade's Patent Stone. Many enrichments at Somerset House, and those at Bedford Square facing the gardens were made at Coade's to the order of Thomas Leverton.

WEATHER BOARDING.

Weather boarding was frequently used in country districts, notably in the Home Counties, at its best in Essex. It represents the last phase of the timber structure characteristic of the middle ages. This, besides being serviceable, was found to be economical, being very simply applied, as shown in Figs. 94 and 95 ; it was work that the carpenter could easily undertake and did, often enough, with results that reflect considerable credit on local craftsmanship. The weather boarding was usually painted white or a light stone colour, though in some parts of the country it is found tarred black. It is a practical and inexpensive method, but usually decorative and effective.

SHINGLES.

At one time, when our forebears exercised considerable ingenuity in the selection of appropriate material to meet exceptional conditions, shides or shingles formed out of quartered oaken boards were very much favoured. In the eighteenth century shingles were formed of small pieces of quartered oak sawn to a certain scantling, cleft to about an inch thick at one end, and made like wedges from 4 to 5 inches broad and from 9 to 12 inches long. The shides or shingles were used to face the walls of wooden houses as well as to cover the small steeples of churches when difficulty was experienced in procuring tiles or slates.

A few architects profess infinite faith in the artistic charm of shingles, but it is rare to find them used extensively. As the old books state, " This kind of covering is very changeable, and especially useful in covering the roofs of churches and pyramidal steeples. Nevertheless, when tiles are scarce, and houses need to be lightly covered, shingles are to be preferred before thatch ; and if they are made of good oak and cleft out—not sawed—and then well-seasoned in the water and sun, they become a sure, light and durable covering."

What a variety of small buildings could be treated with a shingle finish, ranging from the bungalow to the barn, from the garden summer-house, to the dovecote, and what character could be imparted to many a bell turret by the judicious use of this material ! We first cover our balloon framing with ordinary



FIG. 84. THE CHURCH HOUSE, GOUDHURST, KENT.

A country inn typical of the Kentish tradition showing how regional characteristics persisted during the period of transition and how the local builder brought his ideas of classic detail into line. *Circa* 1670.



FIG. 85. RAMPYNDENE, A TRANSITIONAL HOUSE AT BURWASH.

Tile hanging, mullioned windows and panelled stacks are the chief features of this design.

1699.



Fig. 87. A WEATHER-BOARDED HOUSE AT CARSHALTON.
Economy ruled the construction of this house, but the designer was able to include a porch and a delicate cornice. *Circa* 1796.



Fig. 86. WEATHER-BOARDED HOUSES AT DORKING.
While having the same details as a front in masonry, the skill of the carpenter has adapted the design to his craft.



FIG. 88. COTTAGES, BEAUMONT HILL, DUNMOW.
Essex thatching type.

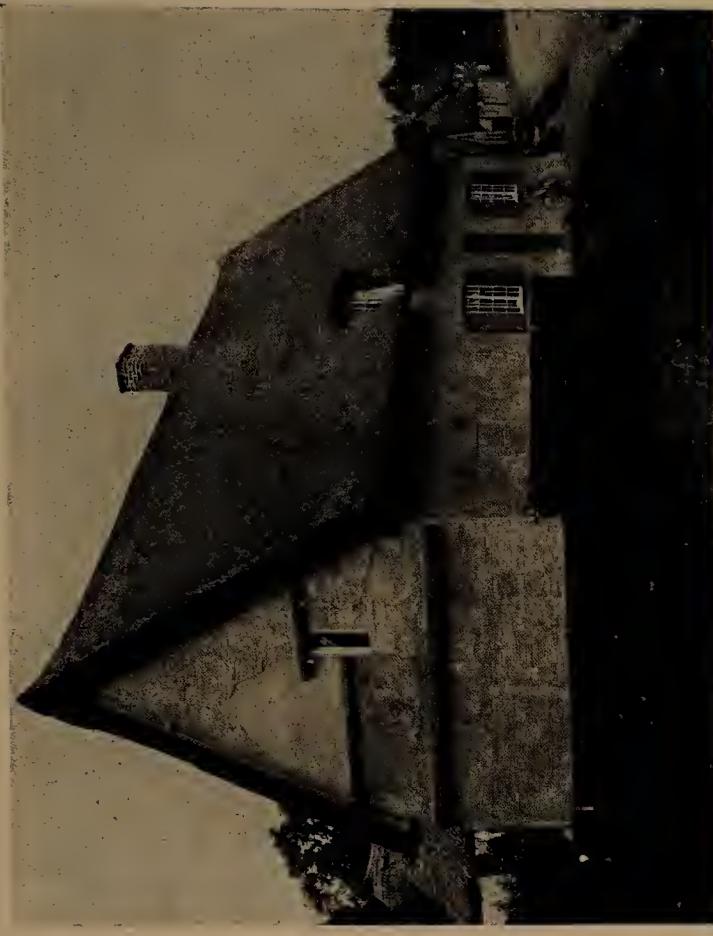


FIG. 89. A COTTAGE, GODMANCHESTER, HUNTINGDONSHIRE.



FIG. 90. HATCH BEAUCHAMP, SOMERSET.
West Country type, showing ties.

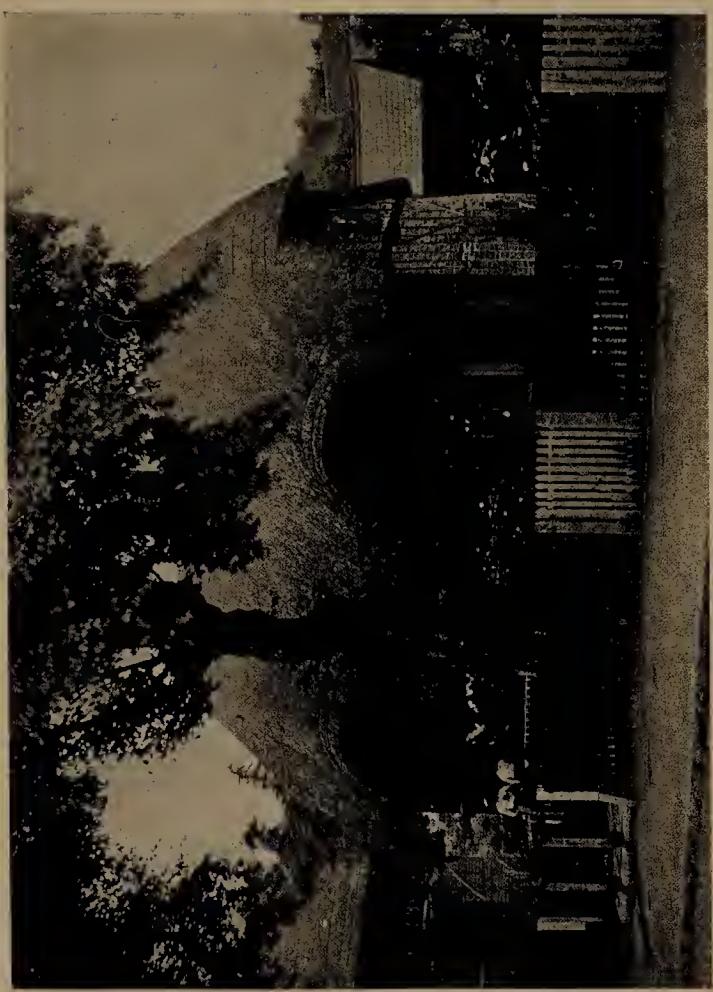


FIG. 91. A COTTAGE, AMPHILL,
BEDFORDSHIRE thatching.
Circa 1815.



FIG. 93. GREYCOAT HOSPITAL, WESTMINSTER; CUPOLA.

Circa 1730.

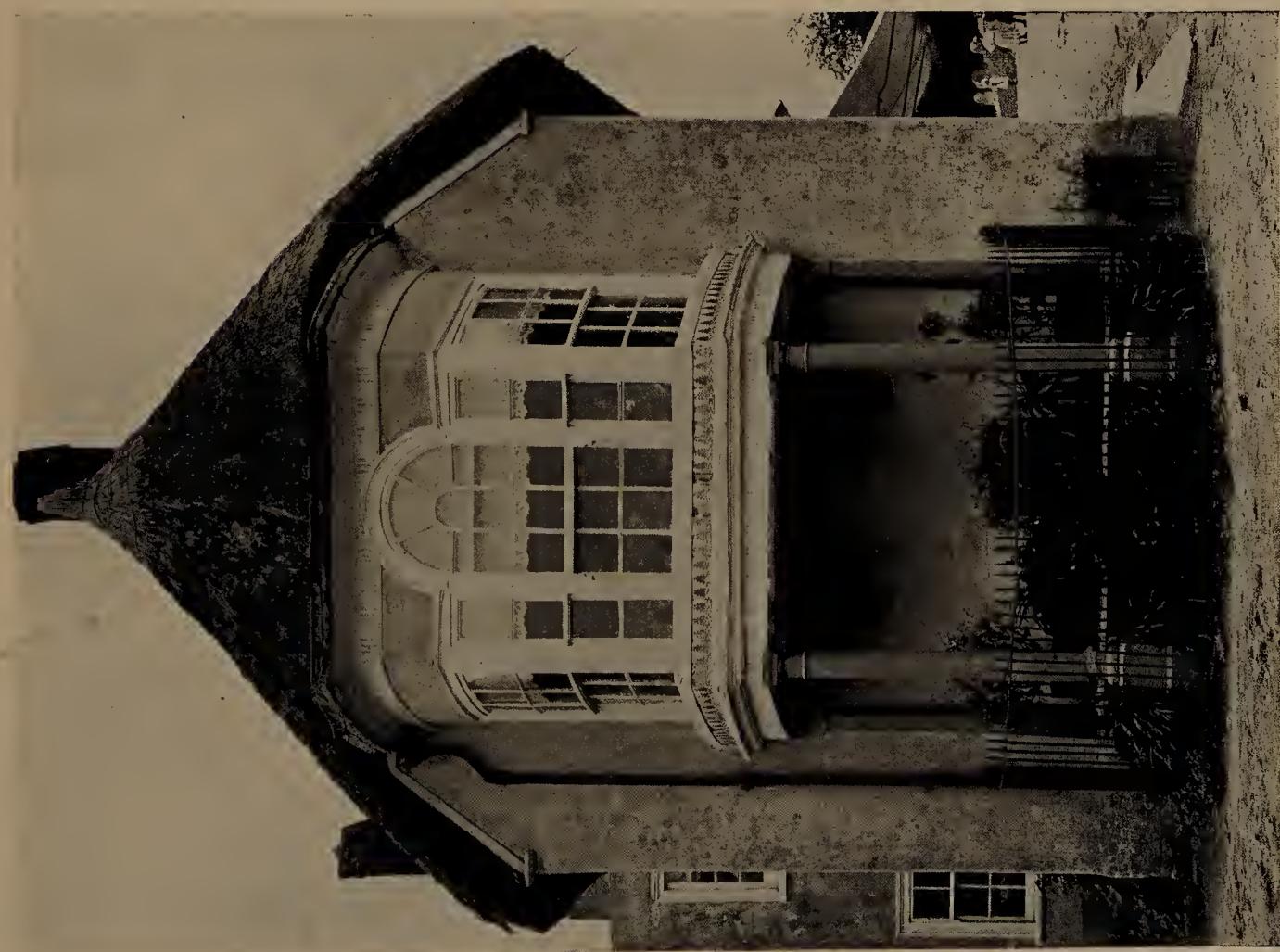


FIG. 92. HOODED GABLE AND BAY AT PUDDLETOWN, DORSET.

An Idyll of Rusticity and Department.



FIG. 94. WEATHER-BOARDED HOUSE AT GOUDHURST, KENT 1780.

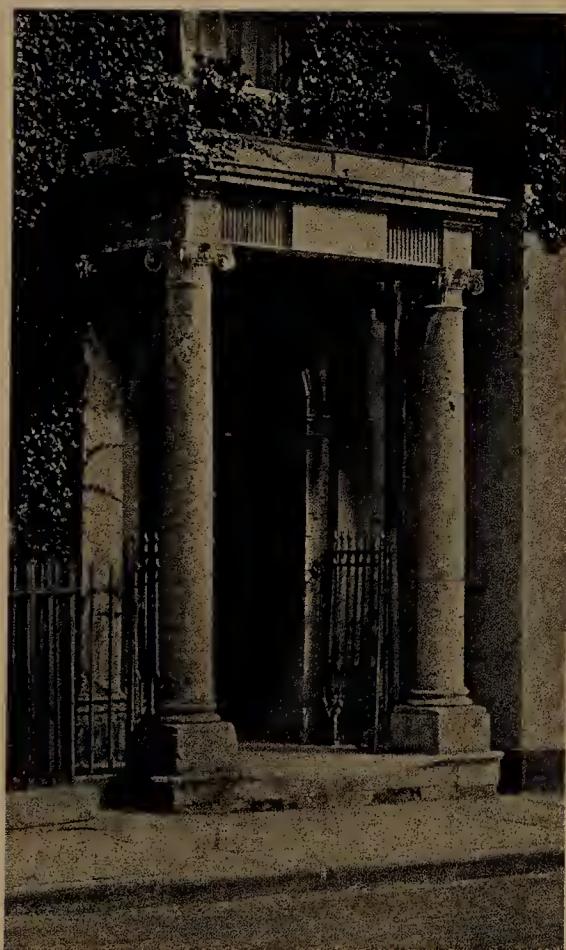


FIG. 95. LAMBURY HOUSE, HIGH WEST STREET, DORCHESTER.

A stone porch which the designer believed to be in the fashion of London. *Circa* 1789.



FIG. 96.
TILE HANGING, SHEPHERDS' HILL, HASLEMERE.

*Bay window to
Parish Room at
Corfe*

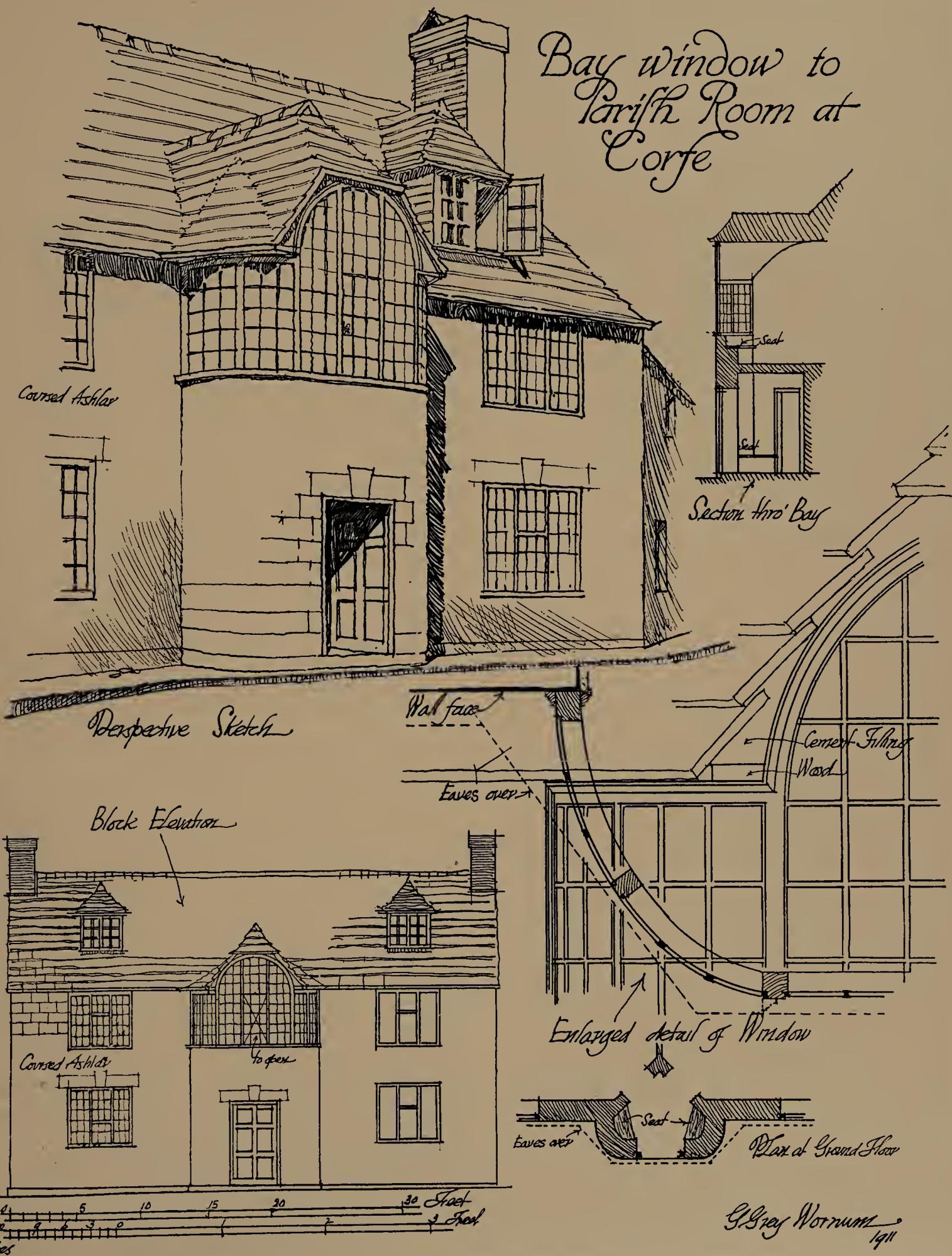




FIG. 99. DOORWAY AT MORETON IN MARSH, GLOUCESTERSHIRE.
The stonhead has the refinement of old silver.
Circa 1795.



FIG. 98. A PORCH AT CLIFTON.
The semi-circular stone porches to these terrace houses introduce a contrasting
effect to the simple rectangular windows. *Circa* 1811.



FIG. 101. A GARDEN HOUSE.

Circa 1790.

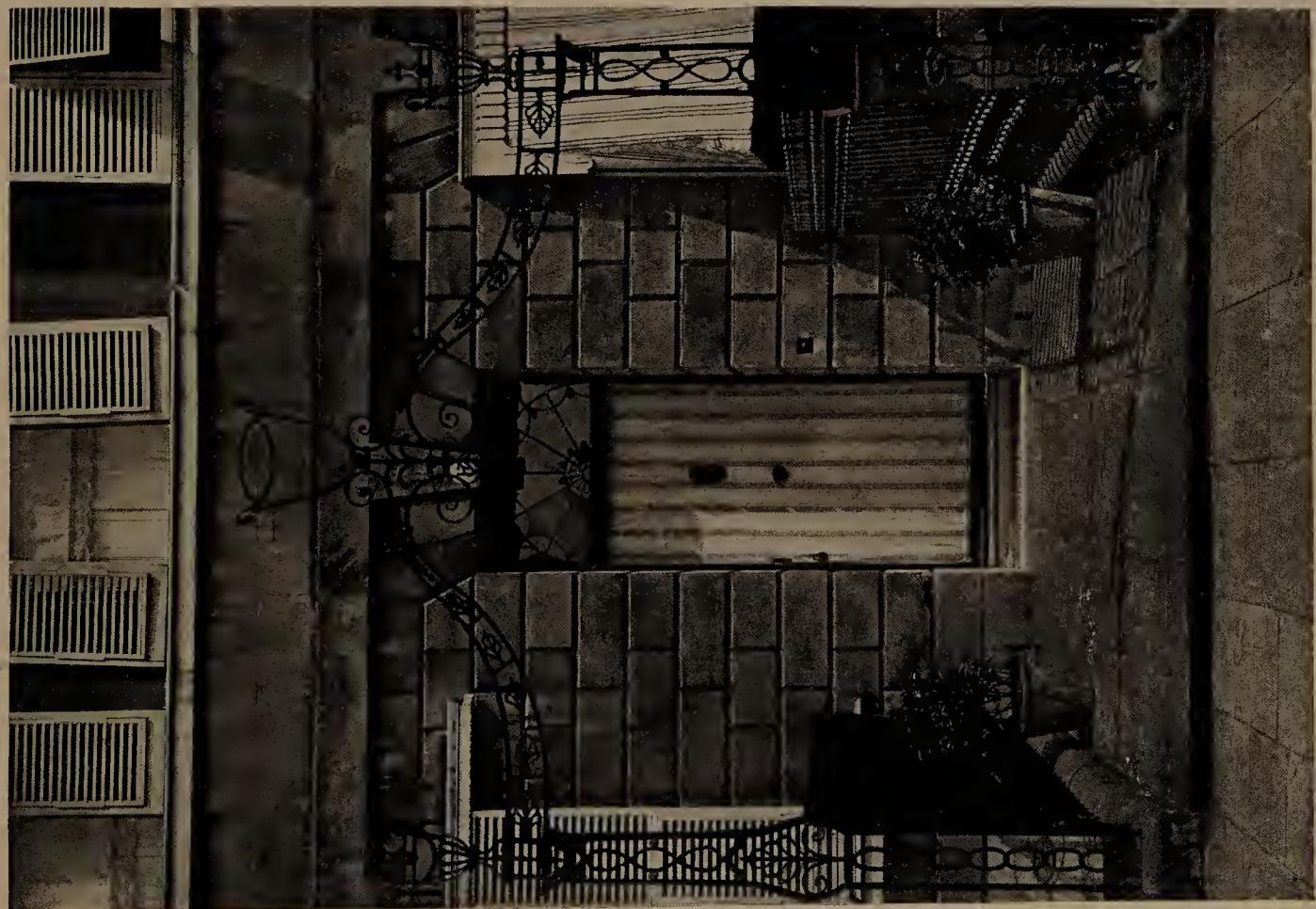


FIG. 100. LANSDOWN CRESCENT, BATH.

The perfection of the masonry is foiled by the delicate iron lamp supports.
Circa 1775.

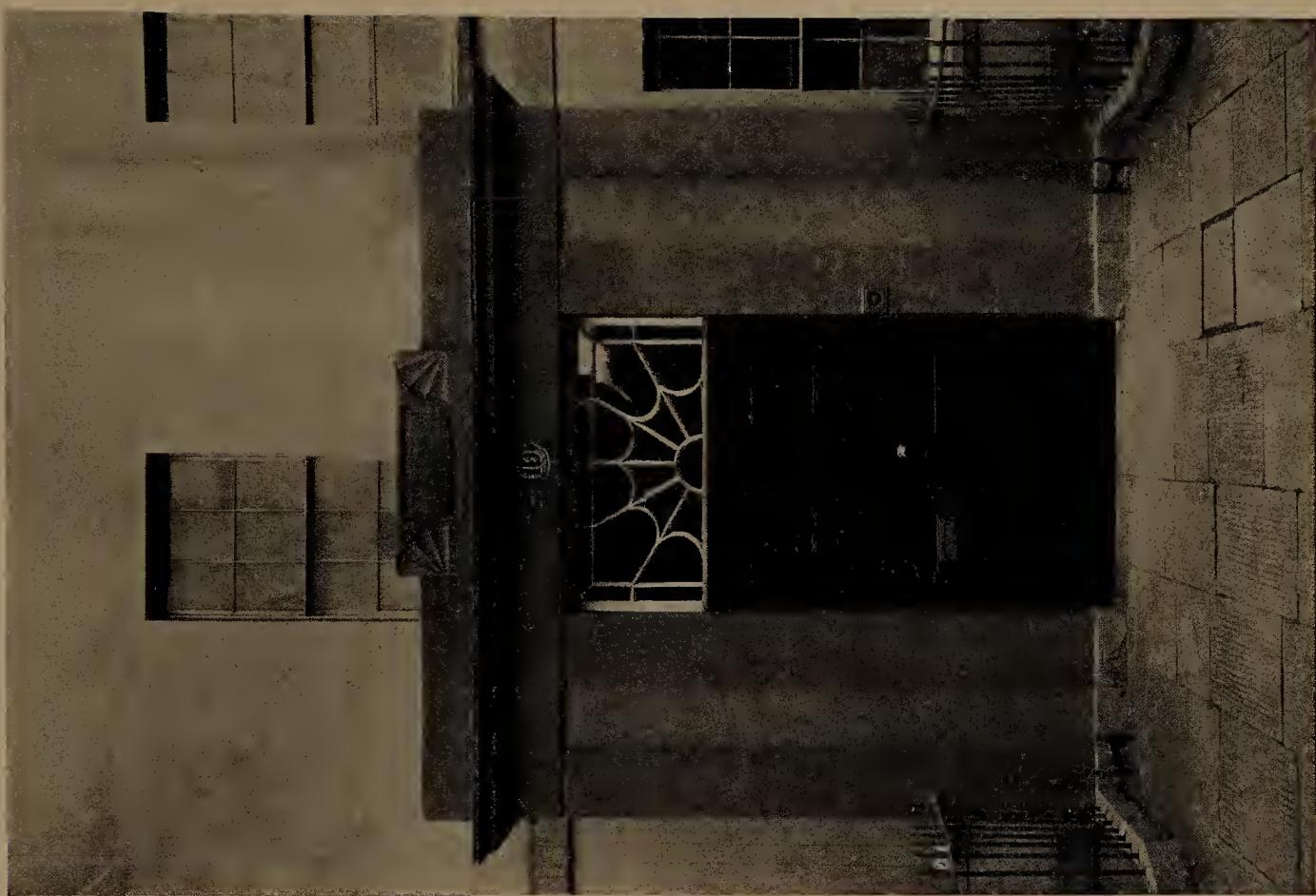


FIG. 103. A PORCH AT CLIFTON.

The Regency at its best.
Circa 1810.

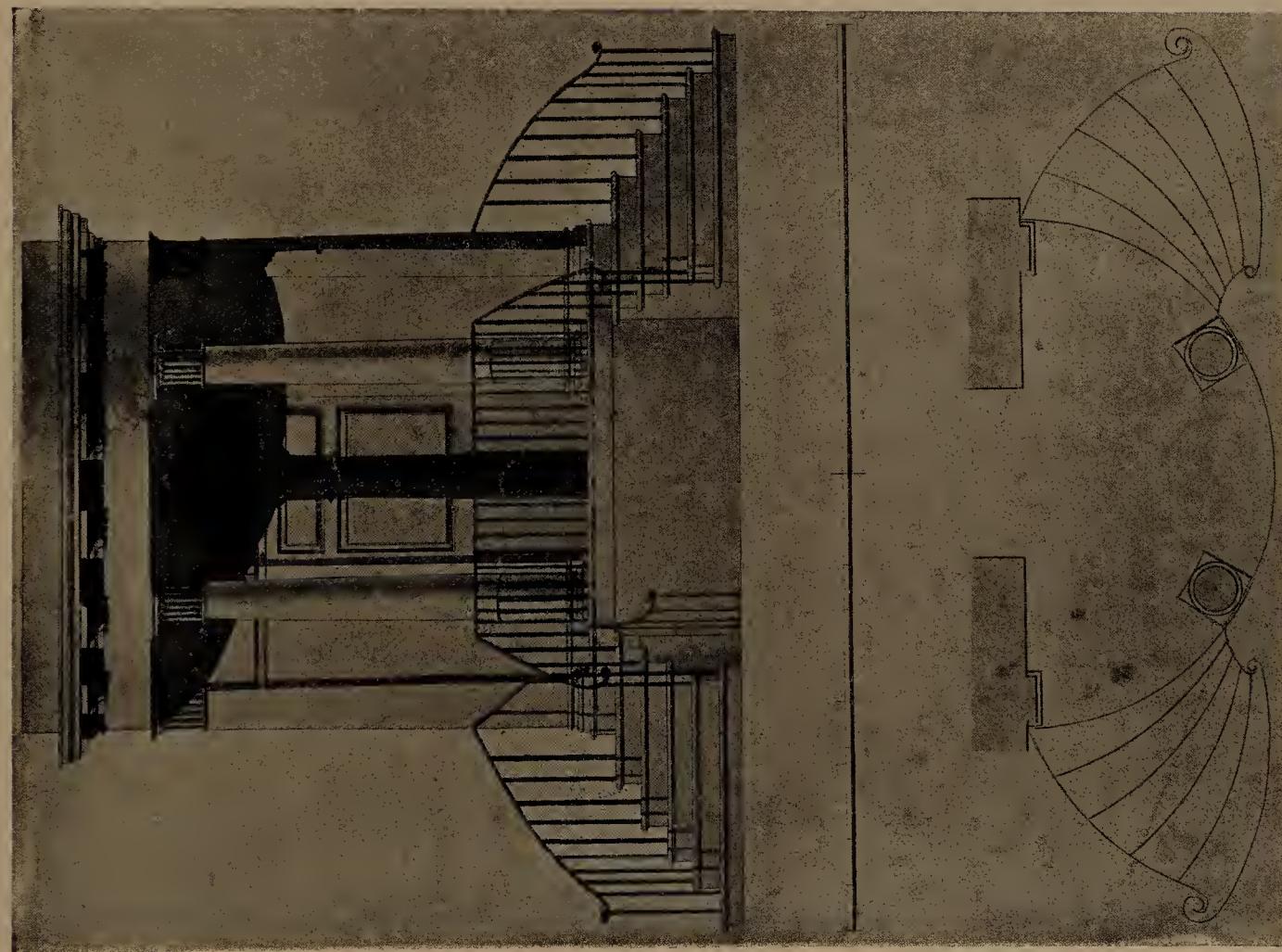


FIG. 102. A STEPPED ENTRANCE FROM A CONTEMPORARY DRAWING.

A piece of subtle design.

boarding, for the shingles must have a secure backing ; this being done, the shingles are fastened to the boards with nails to form courses at a gauge to be determined, from $3\frac{1}{2}$ to 4 inches measured from under the tail of each course. The old rule used to be three shingles in height to the length of one, so that if the shingles are 12 inches long, they are laid to a 4-inch gauge.

In the West of England we encounter stone shides or shingles in the form of slates secured to the vertical surfaces of houses. There is one house in Exeter—to be precise, Exe Island—where the slate shingles are shaped and arranged in ornate patterning ; and we must not forget the slate hangings of Ashburton and Moreton Hampstead.

THATCHING.

In these days of patent roofing, of corrugated iron, and other kinds of catalogue materials that are governed in cost by the uncertainty of the labour market, as well as by transport and other difficulties, considerable importance attaches to materials of local origin, which are, moreover, easily obtained. The craft and practice of thatching should not be allowed to expire. There are occasions when the use of wheaten straw, of reeds, or other vegetable product, best fits the purpose in hand. Although thatching is a craft of great antiquity, its application is still modern.

Of the districts where thatching may be studied, and where, indeed, the craft is still practised, Kent, Surrey, Sussex, Herts, Bucks, Beds, Cambridgeshire or Norfolk are prolific in examples of many varieties. Wheaten straw and reeds can be obtained in plenty ; for stacks must be covered, despite the conveniency of Dutch barns ; but so clamorous is the call of the factory and so pernicious the glamour of entertainment in the provincial town, that the hardy race of thatchers is diminishing.

We English pride ourselves on detail ; we have a magnificent heritage in the realm of building ; our civil architecture is by no means to be despised ; our weakness is found in our ability to grasp the potentialities of imaginative groupings—in other words, to create conventional scenery in the grand style. The French, the Germans, the Dutch, the Italians, and the Spanish, all fail miserably when they attempt the mysteries of domestic building ; they impart pomposity in place of simplicity to their work. Even Americans are only just realising the value of restraint. Thatching, considered imperially, is only a minor feature in the gamut of architecture. Nevertheless, no artist can afford to neglect its study, neither can he overlook the peculiar charm of its application amidst natural scenery. There are times when an architect thinks as a Piranesi, a Panninni, or a Canaletto ; at other times he approaches his picture as a Fragonard or in the mood of honest John Constable.

If we turn to that old authority Worlidge we encounter the statement : “ Thatch is a common covering in many places, yet is some to be preferred before other some. The best which I have seen is that which is call'd Helm, that is

long and stiff wheat-straw (with the ears cut off), bound up in bundles unbruised ; which, well laid, lies thin, lasts long, and is much neater than the common way."

Thatch is of two kinds—one with haulm or straw that has not been threshed, but the sheaves of wheat first combed with an iron-toothed comb and cleared from all short straws, the ears being then cut off ; the other with straw that has been threshed. Some idea of the materials used can be gathered from a study of the thatcher's bill :—1 square of wheat thatching, 1 lb. of rope yarn, 100 nails, 100 3-foot laths, and eight sheaves of wheat. For the second a ton of straw equals six squares. Another writer gives for each square two-thirds load of straw, one bundle of laths, 40 withes, or a pound of rope yarn, 40 thatching rods and 200 nails.

Loudon, the compiler of the *Suburban Gardener and Villa Companion*, published in 1838, from which for several reasons may all good designers be preserved, speaks of the "nuisances of thatched houses." In old London, before the Great Fire, thatch was frequently used as a roofing material, the Londoners being constrained to whitewash the thatch. It is interesting to note that the practice of whitewashing the wheat or straw roofing is observed even to this day in some districts of Wales. The good citizens of London found that whitewashing the thatch rendered it less liable to combustion, and experiments have shown that thatch treated in this way is not only protected from sparks, but is made more durable.

Sea or marsh reed is deemed to be the best material for thatching a roof. It is said that this method is almost as good as tiling. Where *pisé de terre* or cob is used in out of the way places for making farm buildings of small size, thatch is without doubt the best form of roof-covering. North, east, south and west we encounter the pleasant thatched roofs of the old English cottage. We find them in Hampshire, and Devonshire, where the cottages wear the look of ancient sheep-dogs. In the West of England, notably on Dartmoor, they formerly had an excellent method of thatching with straw. The straw is first combed clear of weeds, the ears of the corn are cut off and reed (as it is called), laid on in whole pipes, unbruised by the flail. Alas ! corrugated iron has changed all this :

" Where houses be reeded (as houses have need),
Now pare off the mosses, and go beat the reed ;
The juster ye drive it, the smoother and plaine,
More handsome ye make it, to shut off the raine."

Good thatching is found in Norfolk and the other Eastern Counties, where great taste is displayed in the arrangement of the eaveing. There are many local varieties of style and method, which range from the high peaked finials of East Anglia (Fig. 88) to the rambling, rough, yet picturesque, effects of the south-west counties (Fig. 90). However, much Dorset thatching is beautifully smooth and velvet like. A whole group of villages in the upper Bourne valley in Hampshire, north of Andover, are very largely thatched with altogether delightful effects, the greatest diversity occurs in the treatment of the dormers,



FIG. 104. MILLER'S GREEN, THE CLOSE, GLOUCESTER

The handsome vases foil the simple window openings and the plain brick surfaces. The door was added forty years later. *Circa* 1730.



FIG. 105. DRAYTON HOUSE, NORTHAMPTONSHIRE.



FIG. 106. LANGHAM, ESSEX, OLD HALL GATES.

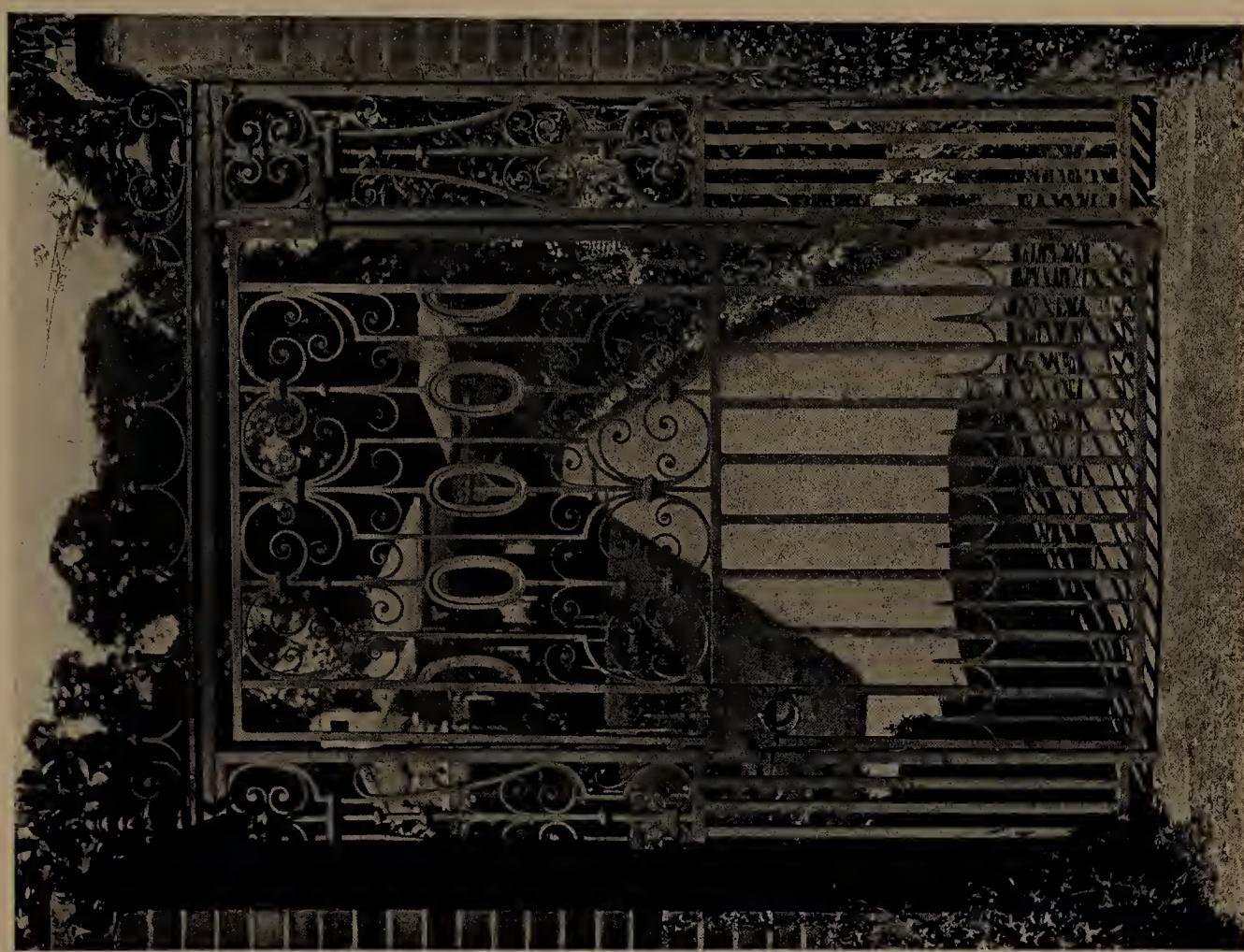


FIG. 108. SIMPLE GATES OF QUIET YET INDIVIDUAL DESIGN.



FIG. 107. IRON GATES AT RICHMOND



FIG. 109. STONELEIGH ABBEY, KENILWORTH, GATES.



FIG. 110. OVERTHROW, TRINITY COLLEGE GATES, CAMBRIDGE.

and the circular cut-out of Fig. 91 is a device local round Ampthill. Verily the craft of thatching is one requiring study, and it is the duty of architects to consider the merits of this dying industry.

IRONWORK.

Not until the reign of James I did ironwork make its appearance as an external accessory of architectural adornment and utility, and even then only to a very limited extent. During the succeeding reign it became of commoner occurrence for garden gates and screens, while Inigo Jones is credited with the introduction of iron balconies into England in 1636, when he made use of them at Kirby Hall, Northants.

It is said that Lord Arundel was instrumental in bringing iron balconies into London about 1650, but they did not become numerous there till about the time of the Restoration when they seem to have enjoyed great popularity. Pepys speaks, in 1661, of the "balcone windows" of Lord Sandwich's house, and in 1662 he records witnessing a show "over against the Exchange" from the vantage point of a "balcone window." The rules for rebuilding after the Great Fire, prescribed that "all houses to be erected in the high and principal streets shall have Balconies four feet broad, with Rails and Bars of Iron, equally distant from the ground; every of which Balconies shall contain, in Length, two parts of the Front of the House on which it shall be placed, in three parts divided; and the remaining vacancy of the Front shall be supplied with a Pent-House, of the Breadth of the Balcony, to be covered with Lead, Slate, or Tile, and to be ceiled with Plastering underneath." Iron balustrades, to be put around the roofs, were allowed with the consent of the Committee for Rebuilding.

Gates were always by far the more usual and important feature. The native smithcraft of the second half of the seventeenth century was massive, primitive, and showed little power or variety in design. A typical example is seen at Sarsden (Fig. 4). Few specimens of these big twisted standards now survive in the open, but many remain in churches; there is, or was, an excellent series in St. John's, Chester. The revolution towards grace, vigour, and interest in the design of English ironwork is due to Jean Tijou, probably a Huguenot refugee, who worked at Hampton Court under Wren between 1690-1710. Little work following the rich elaboration of his designs was carried out, but he inspired the English school of smiths of the early eighteenth century, to whom was due the establishment of a sound and pleasant tradition, which was worthily maintained for half a century. Stoneleigh Abbey (see Fig. 109) and the "overthrow" or wrought top to the Cambridge Gate (see Fig. 110), by Warren, are representative; the other examples are restrained yet well proportioned, and effective gates such as may be seen in almost every town. Early in the second half of the eighteenth century the design of ironwork was influenced by the classic revival promoted by the Brothers Adam, and it is instructive to compare Fig. 123, by them, with the earlier work, and for the later phase, Soane's individual mannerism is well

seen in Fig. 121. The published designs by Cottingham show how the character of English ironwork became changed when cast iron was adopted.

The Carolean balconies mentioned above are exceedingly plain in design, like the contemporary gates or rails; and this feature was rarely designed on a large or ornamental scale in England. A typical example may be seen at St. Albans, (see Fig. 184). Others occur at Cupola House, Bury St. Edmunds and the Swan, Harleston, Norfolk.

The later type of design under classic influence (Adam style) is seen in Fig. 115; of a rather more mechanical kind there are miles in London streets, and later came the repetitive, but not unpleasing, trellis type of window covering, as shown in Fig. 118. The early nineteenth century saw the prevalence of a heavy type of cast gates and railing, illustrated in contemporary design books.

The use of iron balusters for staircases, interior and exterior, first commenced in the early eighteenth century, with the lyre and S type of baluster, as at Drayton House, 6, Whitehall Gardens, &c., and passed through parallel changes in design, becoming increasingly used as the century went on. In addition, lamp standards, torch extinguishers, door-hand brackets, and foot scrapers are also made in iron.

It is conjectured that many of the designs for door knockers, such as Lion masks and other forms came originally from contemporary examples in Rome.

WINDOWS.

“ Light, God’s eldest Daughter, is the principal Beauty in Building, Yet it shines not alike from all Parts of the Heavens. An East window gives the earliest Beams of the Sun before they are of Strength to do any harm, and is offensive to none but a Sluggard. A South window in Summer is a Chimney with a Fire in it and needs to be skreen’d by Curtains. In a West window in Summer time, towards Night the Sun grows low, and over familiar with more Light than Delight. A North window is best for Butteries and Cellars, because the Beer will be Sour if the Sun smiles on it. Thorough Light are best for Rooms of Entertainment, and Windows on the side for Dormitories.”

Most architects have a taste for the double hung sashed window. The curious thing is, no satisfactory explanation as to its origin is forthcoming. There were certainly instances of sashes sliding vertically as early as 1604; a case is afforded of one working between moulded mullions at Wickham Court, in Kent. Inigo Jones was conversant with the idea, but it was not until the closing years of the seventeenth century that the wooden mullion and transome with leaded casements gave way to improved sashed windows. For a long period the theory of both sashes lifting was not understood. At first the upper one was fixed, in fact, there are some old houses in London and others at King’s Lynn where such examples are still to be seen. The lower half of the window, when raised, was kept at various heights by means of a series of notches, and a catch to hook into

them. The glaziers of Pepys' day must have had a busy time in such a period of insecurity. The next improvement is thought to be of Dutch origin ; in this the lower sash was suspended by a weight and line, which moved over a pulley, the groove for the weight being worked out of the solid and moulded frame. The sashed windows at Hampton Court, with panels of bevelled glass, marked the next advance.

Dr. Martin Lister, who persuaded Jacob Tonson at the " Judge's Head," near the Inner Temple Gate, to publish an account of *A Journey to Paris in 1698*, describes his delight when he saw the sash windows in the house of Marshal De Lorge. " The Marshal very obligingly showed us his own apartment, for all the rest of the house was full of workmen. He showed us his great sash windows ; how easily they might be lifted up and down, and stood at any height, which contrivance, he said, he had out of England, by a small model brought on purpose from thence, there being nothing of this poise of windows in France before."

Harris, in his description of London, in 1699, speaks of " Shash Windows," and Moxon, in his *Mechanick Exercises*, of " Shas Frames and Shas Lights." From this period the success of the double-hung sash was assured. In 1704, it was introduced, in the façade next the river, at Clare Hall, Cambridge, and a writer in *The Tatler*, 1710, states, " The whole house well wainscotted and sash'd with 30 sash lights."

After Marlborough's campaigns there ensued a revival of building in the same way that Waterloo gave place to speculative activity, and a similar course is now in operation. Restrictions on haphazard methods became more stringent in Queen Anne's time, as will be seen from the following brief citation : " By an Act of Queen Anne it is directed that after the First of June, 1709, no Door, Frame, or Window-frame of Wood, to be fixed on any House in London or Westminster, and their Liberties, shall be set nearer to the Outside Face of the Wall than 4 inches ; nor shall any Brick-work bear or be placed upon Timber, or any Sort of Brick-work, excepting upon Plank and Piles, where Foundations are bad, on Pain of 3 Months' Imprisonment, without Bail or Mainprize." By the year 1730 the outside frame had, so far as London and Westminster were concerned, given place to the frame set within a $4\frac{1}{2}$ -inch or a 9-inch reveal. In the country the outside margin of painted wood with a cover moulding lingered on until 1837, and in some places as late as the year of the Great Exhibition.

Sashed windows and marginal or inset frames need to be considered from certain points of view when any particular design is in the making. In Cornwall are some excellent eighteenth-century houses having window frames set within the reveal. The old builders, however, contrived with ingenuity to retain the desirable margin of white paint by increasing the frame to show four or five inches instead of a paltry strip ; the resultant effect embodies all the characteristics of the earlier tradition with the practical qualities of the later.

Attempts have been made at various times, not without some measure of success, to give a realistic touch to a blank window, although this is a debatable

point. Wren had recourse to this system at Hampton Court, and throughout the eighteenth century the painters were busy lining blank panels with imitation sash-bars and stiles and meeting rails, not to mention sham curtains and blinds, in order to secure rhythmic sequence for the elevations. It was all very sad. To the uninitiated such devices appear natural, but the observant have an unpleasant faculty of seeing through such subterfuges, and condemn the practice.

Elevations continuing the tradition of Wren or Ware demand a fulsome bar, those of Adam, Soane, or Nash, a slender one. One would not like to see the windows of the Sun Office netted with lines, for Cockerell very rightly considered that his buildings did not require elaborate fenestration. Pennethorne, who completed Somerset House, followed the system of Chambers and employed practically the same detail for the joinery as that enriching the first-floor windows to the Strand front.

In this connexion it is interesting to study the variety of glazing evolved in France during the reign of Louis the Sixteenth, and continued through the period of the Empire and the whole of the nineteenth century. The French, who have an innate sense of what is right in such matters, consider the façades of their buildings as monumental entities and rarely resort to sash-bar fenestration. The mullion and the transome with a few horizontal glazing bars provide a compromise, with a resulting freedom from birdcage work. Yet, when occasion demands, the sash bar is called into play, and both Pascal and Nenot were aware of the value of skilful sub-divisioning. It is all a question of scale and proportioning with our French friends, many of whom regard the quarrying of windows as a symbol of domesticity to be adopted for one type of building, and to be discarded for another. To the French the casement window is an historical *motif*, while in England taste fluctuates between double-hung sashes or iron casements with leaded lights, irrespective of type or purpose, although it must be admitted that recent practice inclines towards simplicity. The dividing of windows into small squares and the scantling of the joinery depends very much on the style of the building. We could not tolerate the front of the Banqueting Hall with windows of plate glass; neither should we countenance the austere fenestral grouping of Coleshill devoid of its pleasant framings. The charm of the modest country house and cottage is dependable to no small extent upon the painted margin and sashing of the windows, and the leaded windows of Northamptonshire have their own local interest.

Some people, especially cottagers, have an objection to sash-bar glazing; their objections are mainly on the score of difficulty in cleaning the corners. Whenever one visits a country town, the first impressions of its architectural friendliness are gathered from a survey of its windows. It is as though the whole assemblage of joiners and glaziers of a past age were speaking. The quality and surface of old glass, no two squares alike, the variety of the tinting of the glass, the refinement of the mouldings, and the general aspect of neatness make an appeal to critical taste. Half of the charm is due to the wavy surface of the spun crown glass.



FIG. 111. PEDIMENT OF EAST WING, TRINITY HOSPITAL, MILE END, LONDON. 1695.



FIG. 112. BOW WINDOW AT YORK.

The breaks in the cornices over the consoles prevent dullness.

Circa 1785.

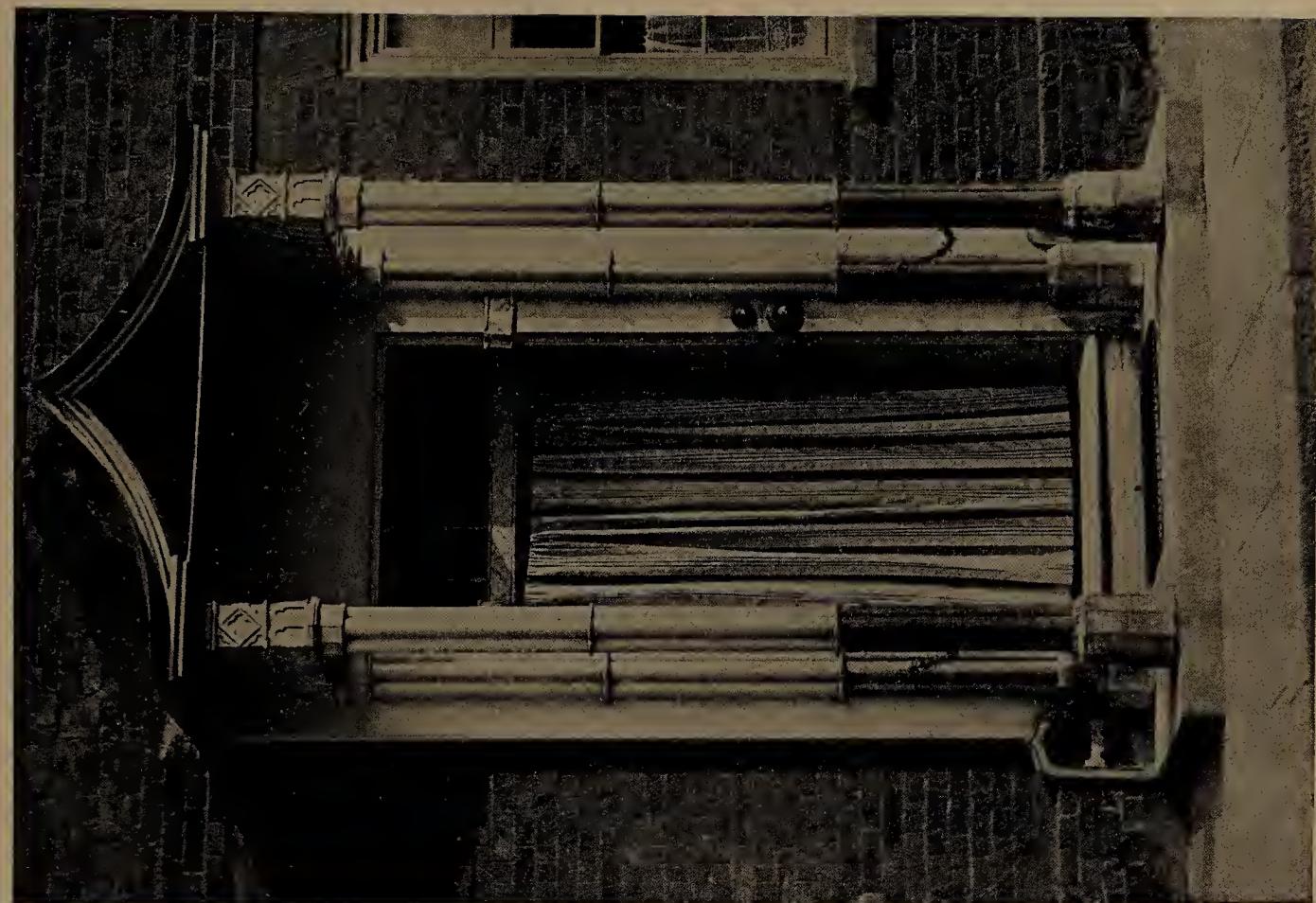


FIG. 113. SIAMESE TWIN BAY WINDOWS AT FENNY STRATFORD.

A Fantasy in Chinese Gothic.
Circa 1770.

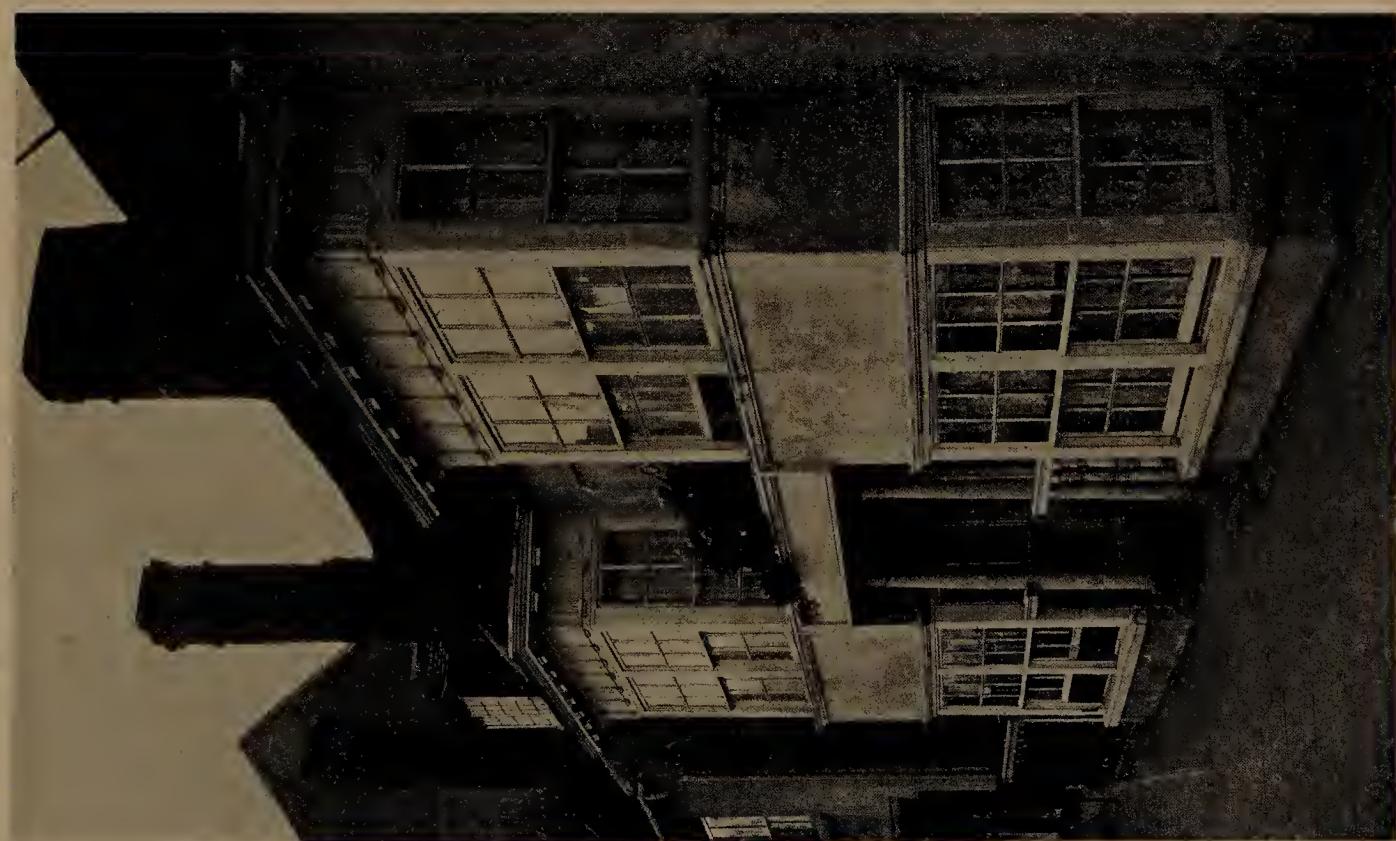


FIG. 114. CECIL HOUSE, ST. AUBENS STREET, HERTFORD
A Fantasy in Chinese Gothic.
Circa 1770.



FIG. 115. ST. MARY ABBOTTS TERRACE, KENSINGTON. WINDOW TREATMENT WITH BALCONIES
Circa 1799.



FIG. 116. A TRAFALGAR VERANDAH.

1805.

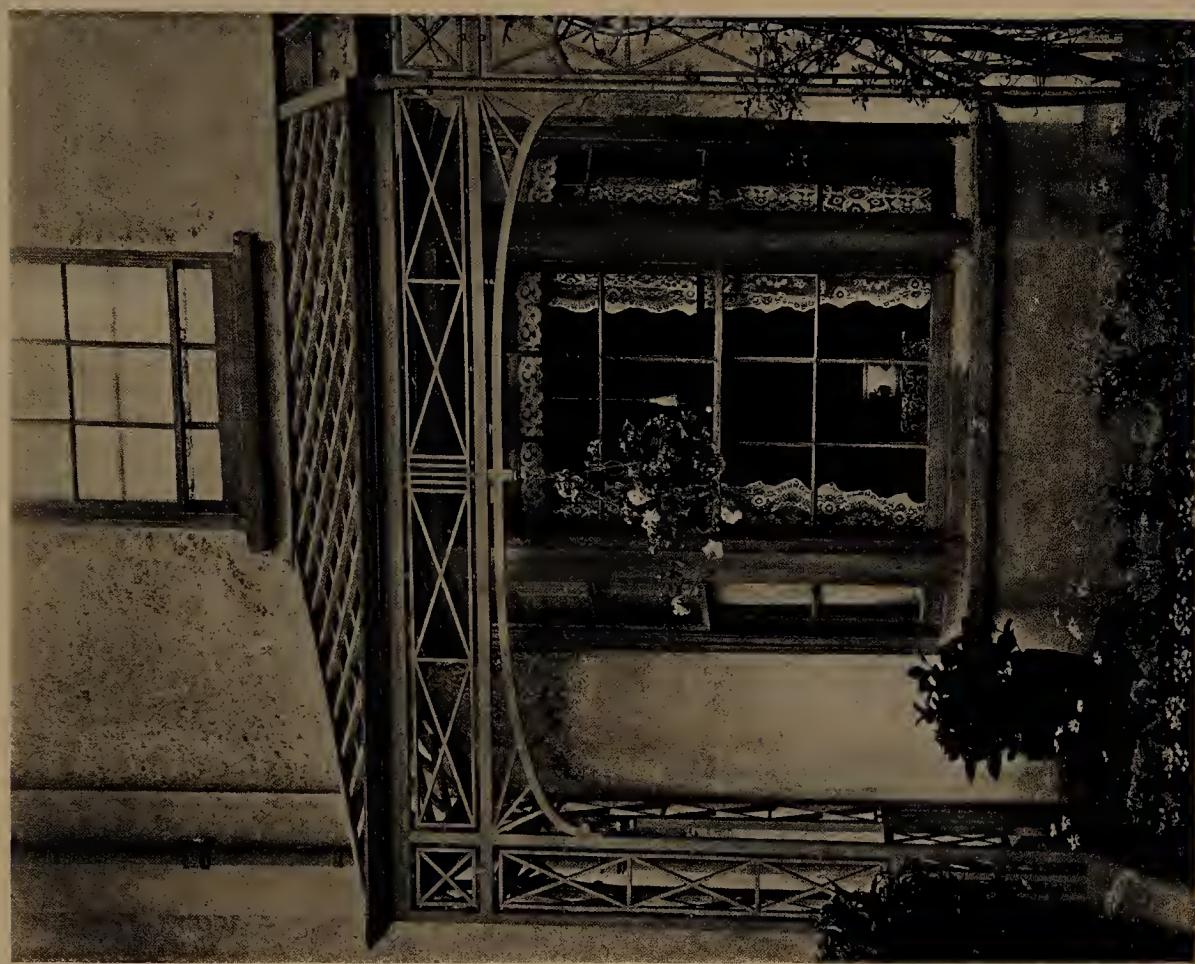


FIG. 118. TREILLAGE EMBELLISHES AN ORDINARY BAY.

Period 1820

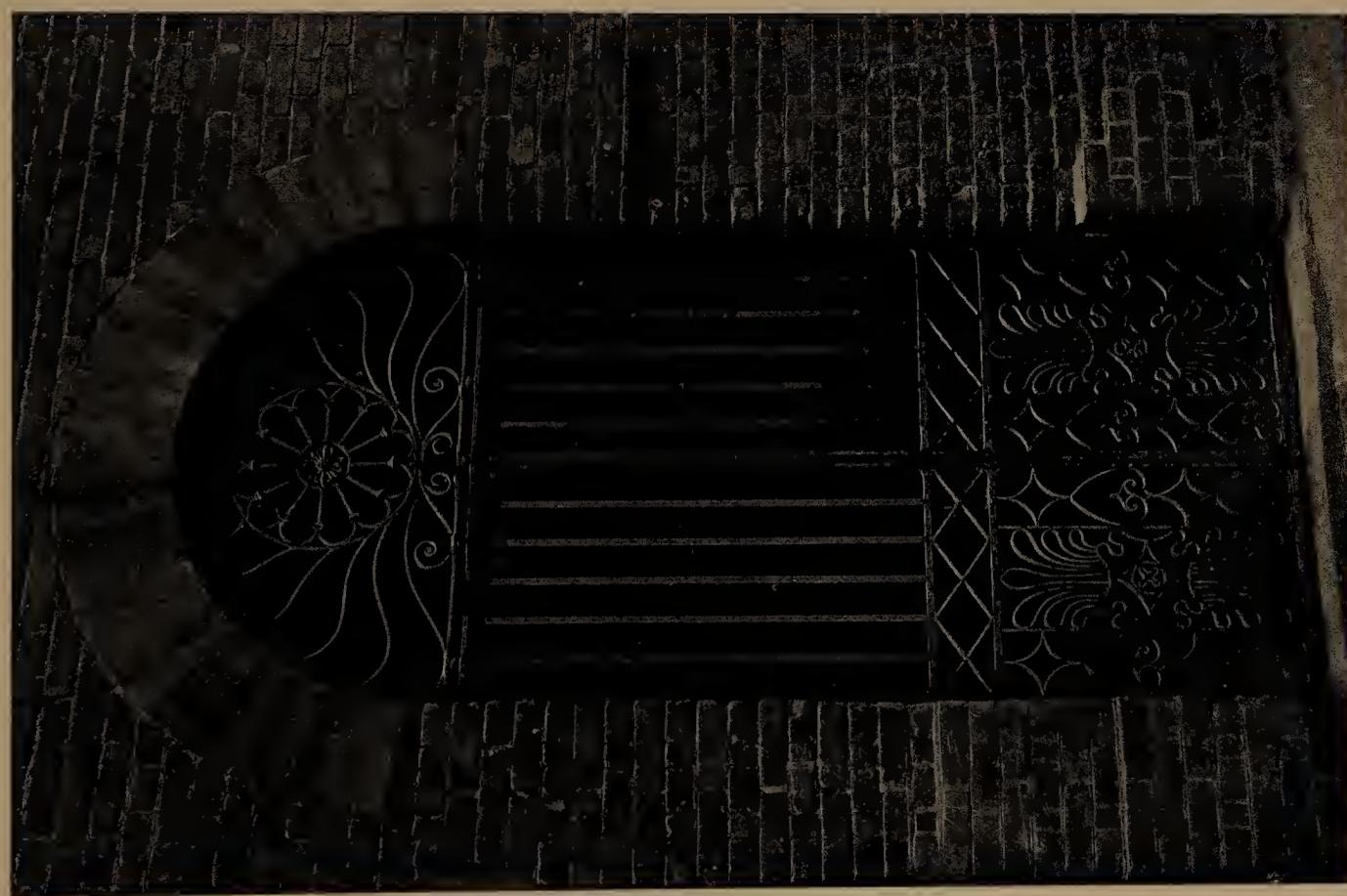
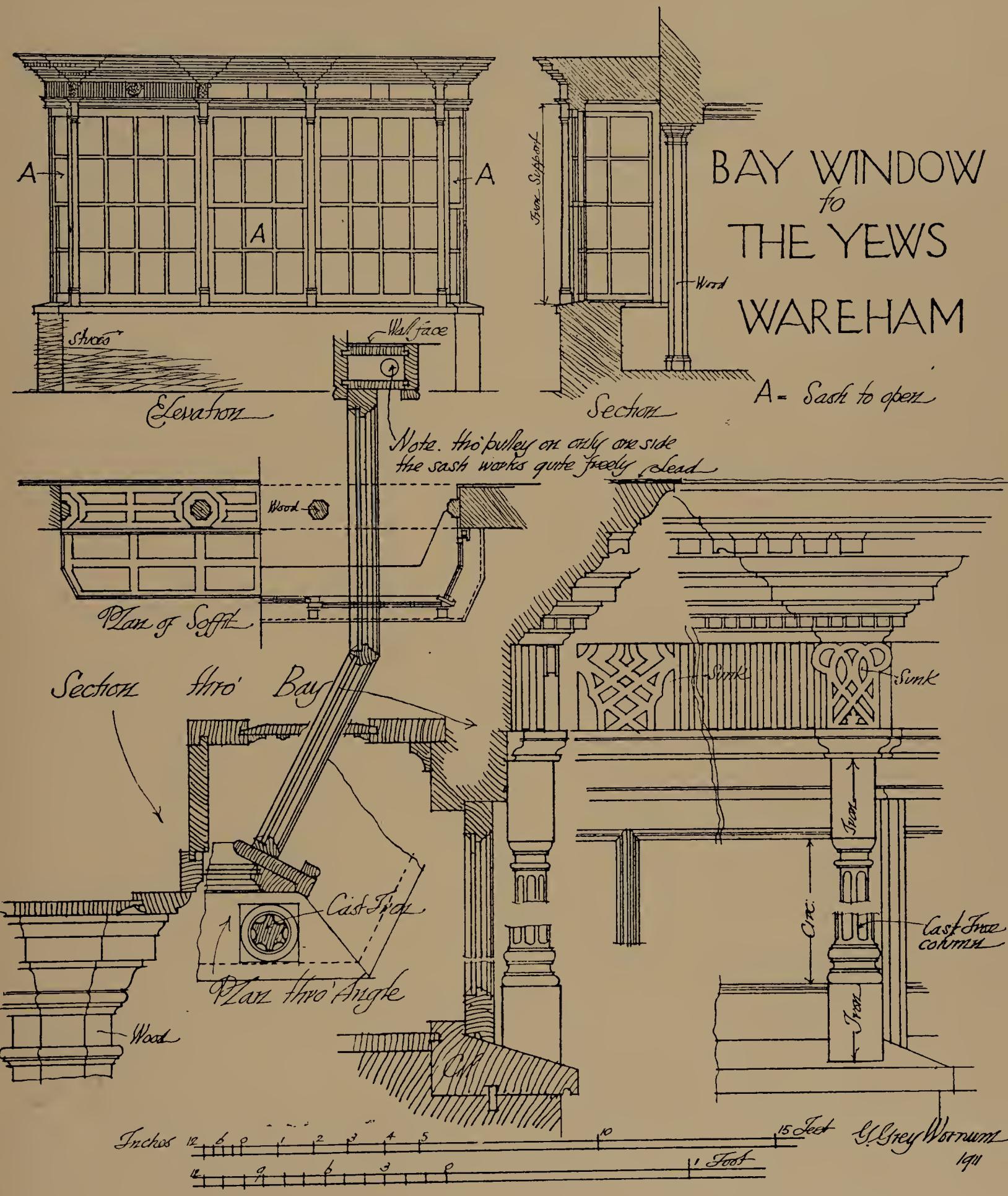


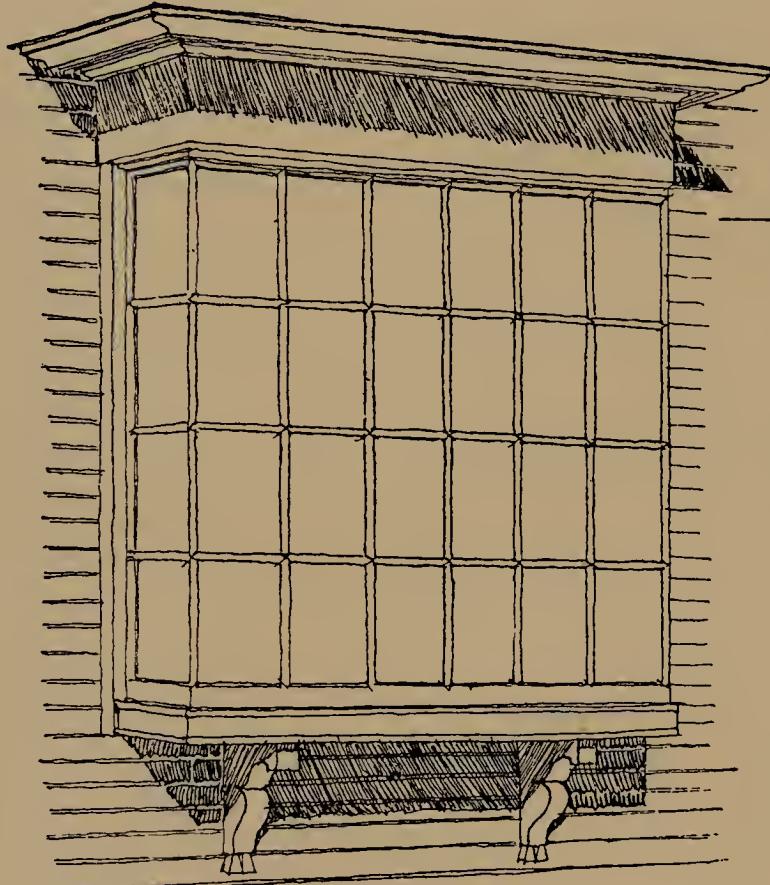
FIG. 117. THE CHANTRY COURT, NORWICH.

Circa 1810.

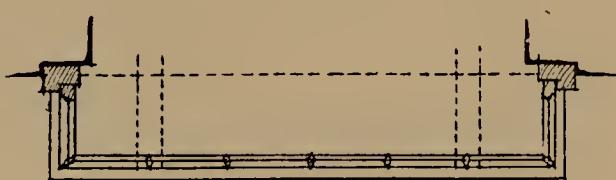
For originality hard to beat



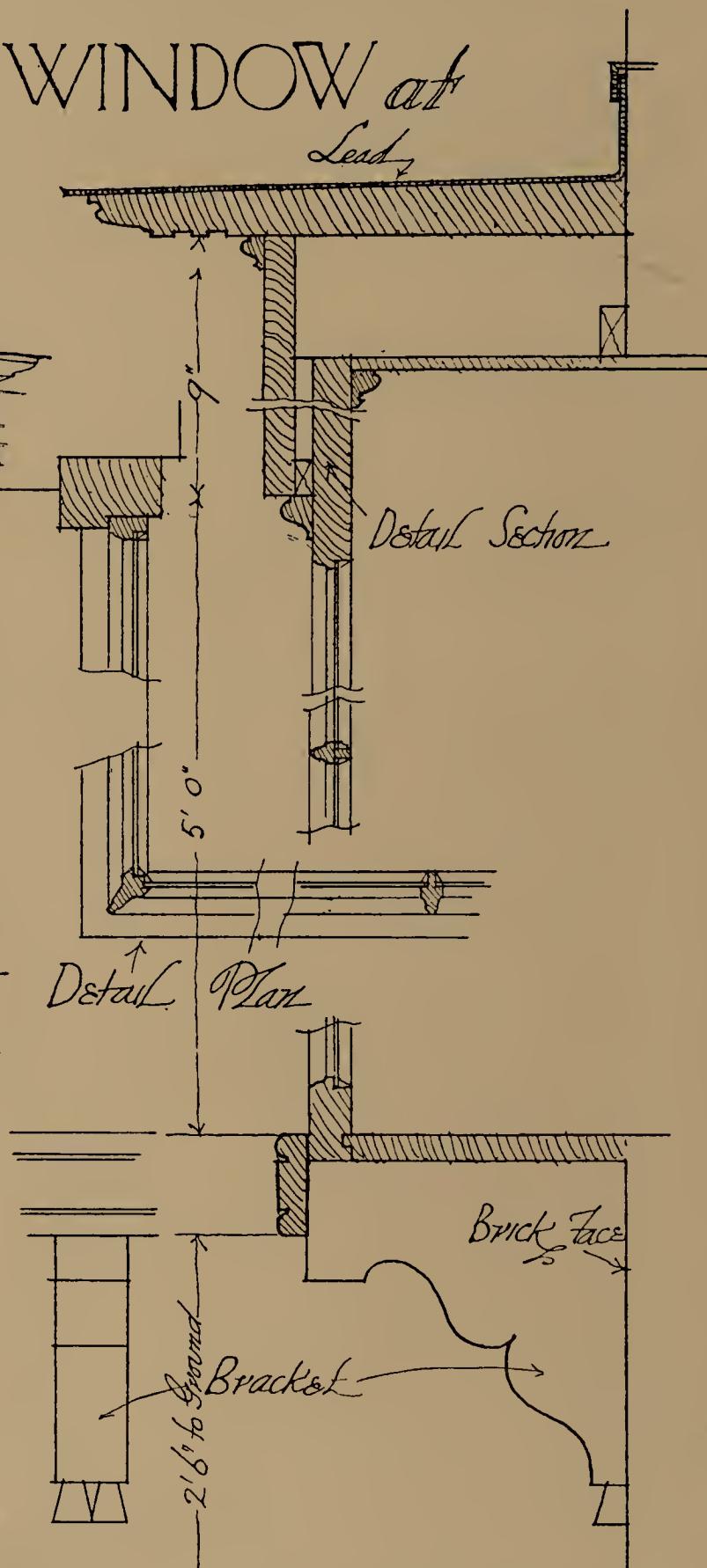
SMALL SHOP WINDOW at
EDMONTON



Perspective Sketch



Plan



Inches 12 9 6 3 10 1 2 3 4 5
12 9 6 3 9

1'

10 Feet

(For Plan)

(For Details)

G. Grey Wornum
1911



FIG. 121. MOGGERHANGER HALL, VERANDA AT EAST END.

SIR JOHN SOANE, Architect.

Circa 1806-1811.

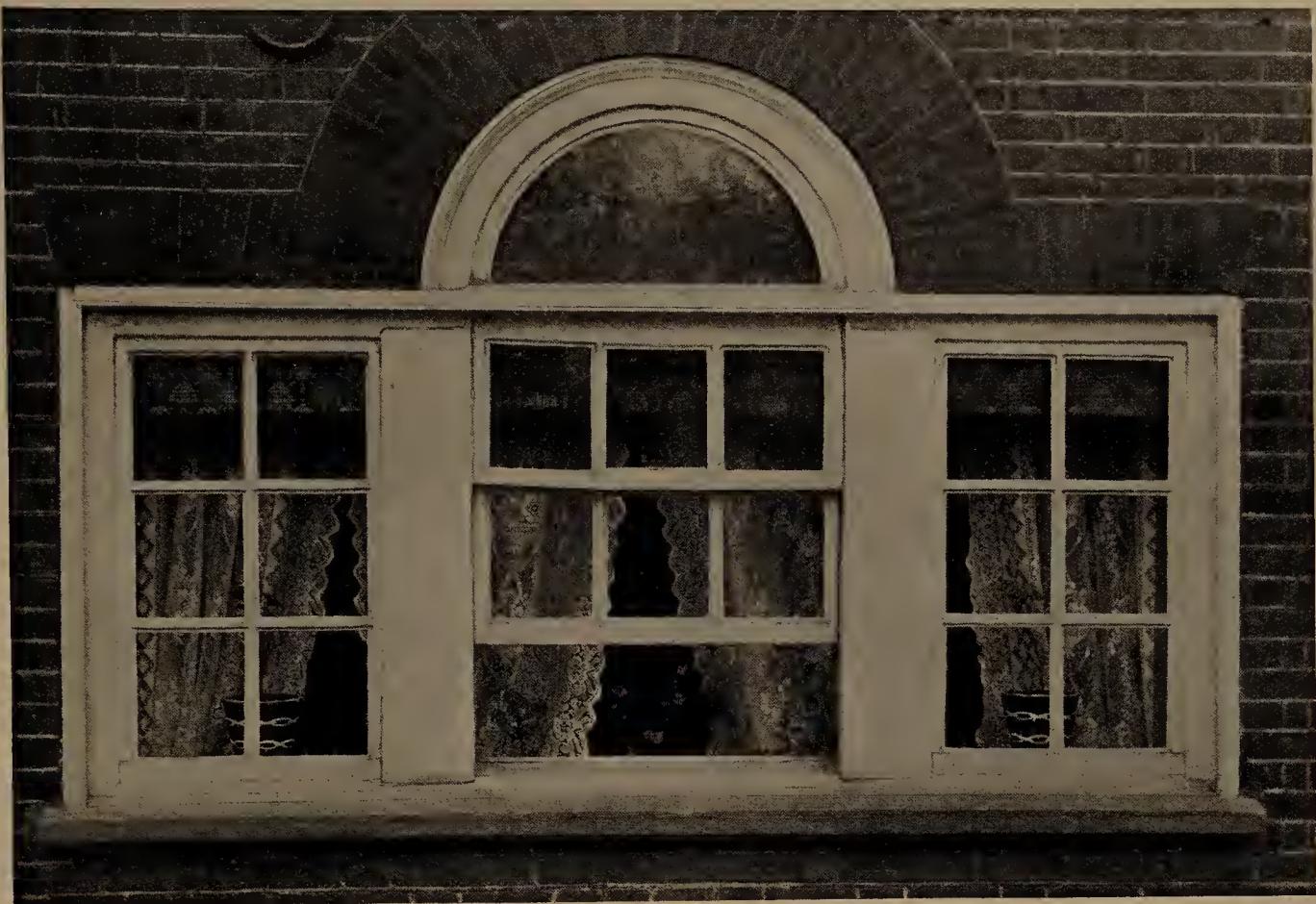


FIG. 122. WINDOW AT SHEFFORD, BEDFORDSHIRE.

Within this house Robert Bloomfield spent his last years

1730.



FIG. 123. GATEWAY TO LANSDOWNE HOUSE, LONDON.

ROBERT ADAM, Architect.

Circa 1770.

WINDOW DETAILS

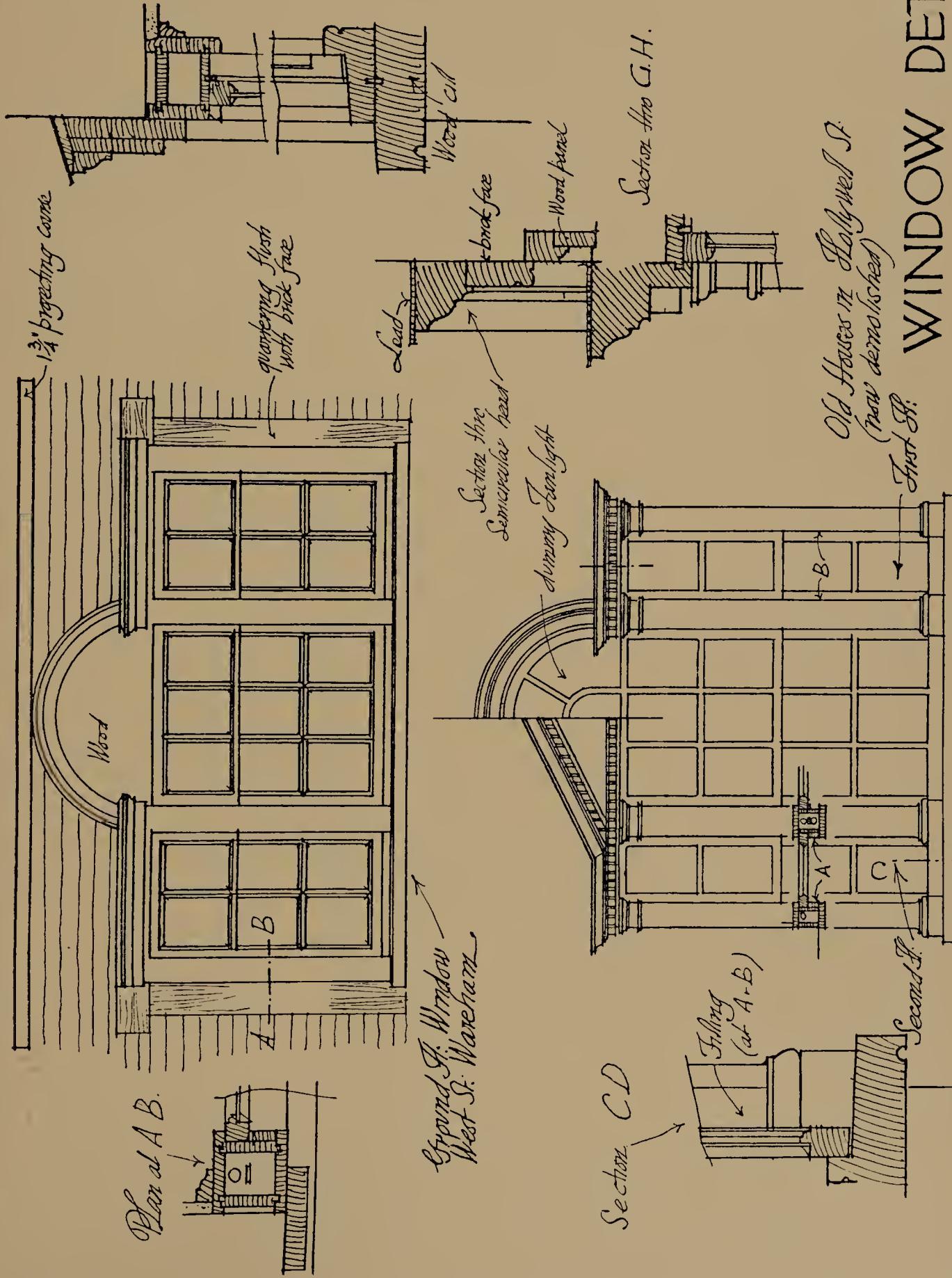
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G. Grey Worcester 1911

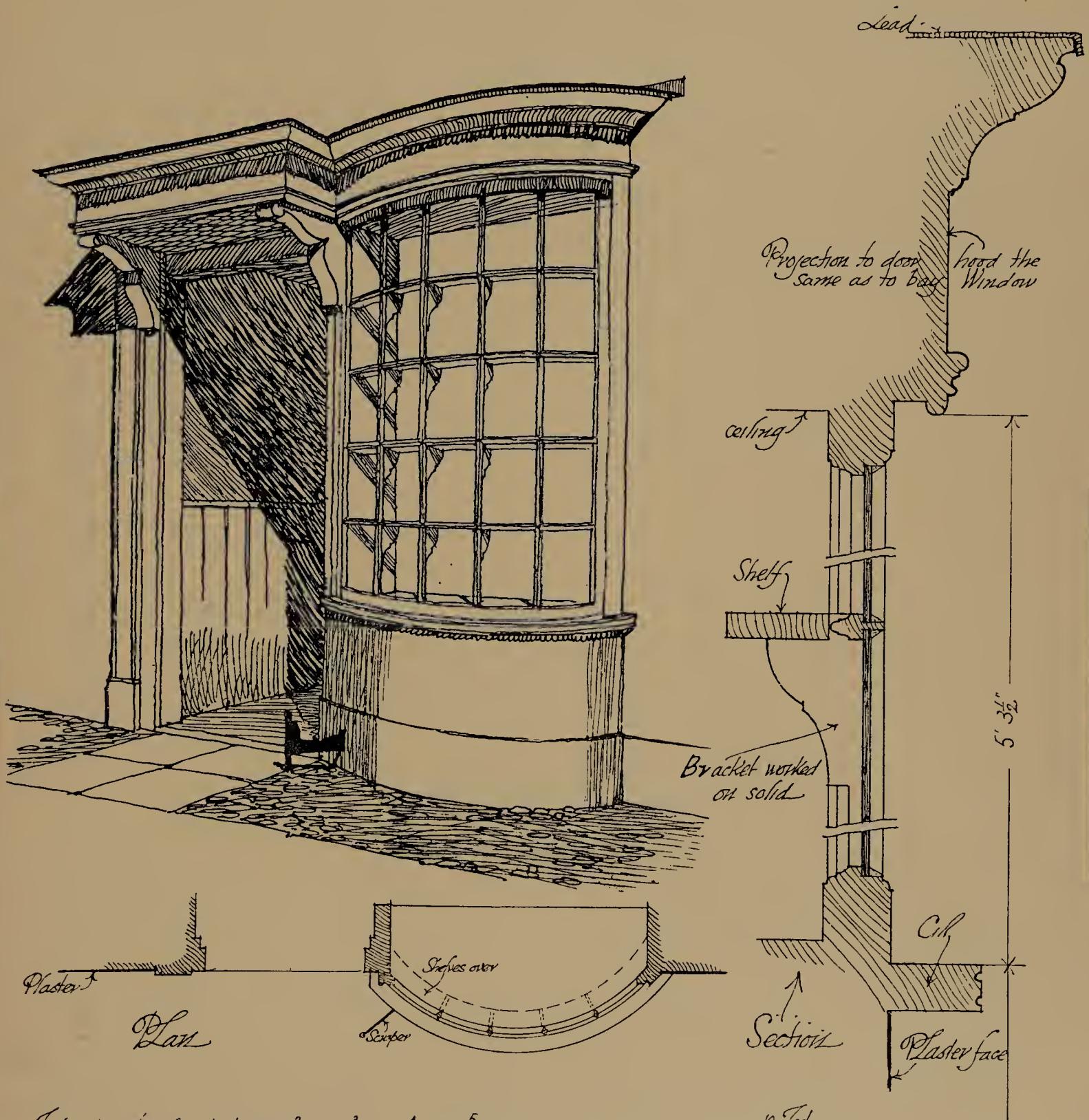
2

Thicknesses 3 6 9 12 15
inches

1



SHOP WINDOW at CORFE



G. Grey Wormeley 1911



FIG. 126. LUNETTE HOOD.
Typical of the reign of Queen Anne.



FIG. 127. TOP OF DOOR, KENSINGTON PALACE.



FIG. 128.

Rococo sides of Rooms by William Halfpenny.



FIG. 129.

Circa 1750.

FIG. 130. HARINGTON HOUSE, BURTON ON THE WATER, GLOUCESTERSHIRE.
A Palladian room with light rococo ceiling of Chinese type wallpaper.

Windows are eyes of buildings ; they are either demure and modest, forward and leering, stern and official, or delicate and inviting. The Inns of a past age have the character of hospitality writ large in the formation of the windows, be they bowfronted, canted, or flat. If the woodwork is smart and the curtains are neat, rest assured the rooms will be cleanly at least, though they lack Izaak Walton's "ballads." In the eighteenth century extreme care was taken to ensure the correct proportioning of windows. A system resulted that gave distinction to palace and cottage, a sort of democratic levelling up, which in these days of reconstruction must not be overlooked. We can imagine a joiner of George the First's day repeating to himself some such jargon as the following : "The apertures of windows in middle-sized houses may be four and a half or five feet between the jambs, and in greater buildings they may be six and a half or seven feet, and their height may be double the length at least. But in high rooms or larger buildings their height may be a third or fourth, or half their breadth, more than double their length. These are the proportions for windows of the first storey, and according to these must all the rest of the windows on the upper storeys be for their breadth ; but for their height they must diminish ; for the second storey may be one-third lower than the first, and the third one-fourth part lower than that."

Some of the old architects, builders, and carpenters went even further. Not only did they diminish the height of windows for successive storeys, but they deemed it necessary to vary the width slightly, thereby evolving an empirical formation of effective simplicity. While on this fascinating subject mention must be made of the great sashed windows at the ends of the flank elevation of the Mansion House, the curtain window of wood which is the glory of the corner house in Soho Square, and the curious trellis glazing for semi-circular-headed windows, that came into vogue with Chippendale's Gothic. There is also the great window at Boodles'.

Many a goodly sashed window familiar to Hogarth lost some of its bulk at the close of the eighteenth century, when a mania for slender windows, brought about by the light tax, set in. From 1830 onwards the traditional quarrying of sashed windows yielded to plate glass, the delicate joinery of the Regency gave place to clumsy detail, sash frames developed horns to show their strength.

WOODWORK.

During the *regime* of the Tudors every Englishman of sense valued the productions of the carver's art. Even the skill of Torrigiano did not abash local talent, and many years elapsed before native craftsmen busied themselves with foreign notions. We are told that at the time of Henry VIII's quarrel with the Pope, carving in England was applied to almost every useful article. The men called in to carve the poop of the *Great Harry* had probably served their apprenticeship embellishing spinning wheels, the hilts of daggers, and articles of furniture. From the time of Elizabeth to the end of the reign of Scottish James no opportunity to spend money on ornament was neglected. It is possible

that the elaborate ornament of Sir Paul Pindar's house was the work of a carver skilled in shipwork. Consider, also, the familiar enrichment of Sizergh Castle, the Job Room at Bradninch Manor, and the interiors at Knole Park, in Kent, Hatfield House, and of Burghley-by-Stamford. It is very evident that in the height of Jacobean extravagance everything of wood that could be enriched was carved. The pillory and the stocks were carved, and so were the ducking stools. New ideas, however, were about to be imported, for Inigo Jones and Nicholas Stone, great travellers both, were intent on reform.

How Grinling Gibbon obtained his recognition as an artist is best described by John Evelyn : " 18th of January, 1671—This day I first acquainted His Majesty with that incomparable young man Gibbon, whom I had lately met within an obscure place by accident, as I was walking near a poor, solitary thatched house, in a field in our parish, near Sayes Court. I found him shut in, but, looking in at the window I perceived him carving that large cartoon, or crucifix, of Tintoretto, a copy of which I had myself brought from Venice, where the original painting remains. I asked if I might enter. He opened the door civilly to me, and I saw him about such a work as for the curiosity of handling, drawing, and studious exactness I had never before seen in all my travels. I questioned him why he worked in such an obscure and lonesome place ; he told me it was that he might apply himself to his profession without interruption, and wondered not a little how I found him out. I asked if he was unwilling to be made known to some great man, for that I believed it might turn to his profit ; he answered, he was yet but a beginner, but would not be sorry to sell off that piece. On demanding the price, he said £100. In good earnest the very frame was worth the money, there being nothing in nature so tender and delicate as the flowers and festoons about it, and yet the work was very strong ; in the piece was more than one hundred figures of men, &c., I found he was likewise musical, and very civil, sober, and discreet in his discourse. There was also an old woman in the house, so, desiring leave to visit him sometimes, I went away." Within a month Evelyn had acquainted the King with his discovery, and had mentioned the artist to Doctor Christopher Wren and Mr. Pepys, Clerk of the Acts, " two extraordinary ingenious and knowing persons."

How well Wren made use of Gibbon's prowess as a carver we all know. The chimney-pieces, overdoor decorations, and similar embellishments, carved by Gibbon, or after his manner, became a conspicuous part of the seventeenth century decorative tradition, with their fruits, flowers, foliage, and figures. Even when no such elaborate carvings were attempted in the smaller houses, the influence of the school was manifested in the many mouldings enriched with acanthus leaves in low relief, found chiefly in cornices, but sometimes, also, on doorways and the panelling of doors. With the Palladian Revival all such enrichment ceased and interior woodwork was confined almost wholly to the rendering of purely architectural forms. The dexterity of the carver had no outlet until the style

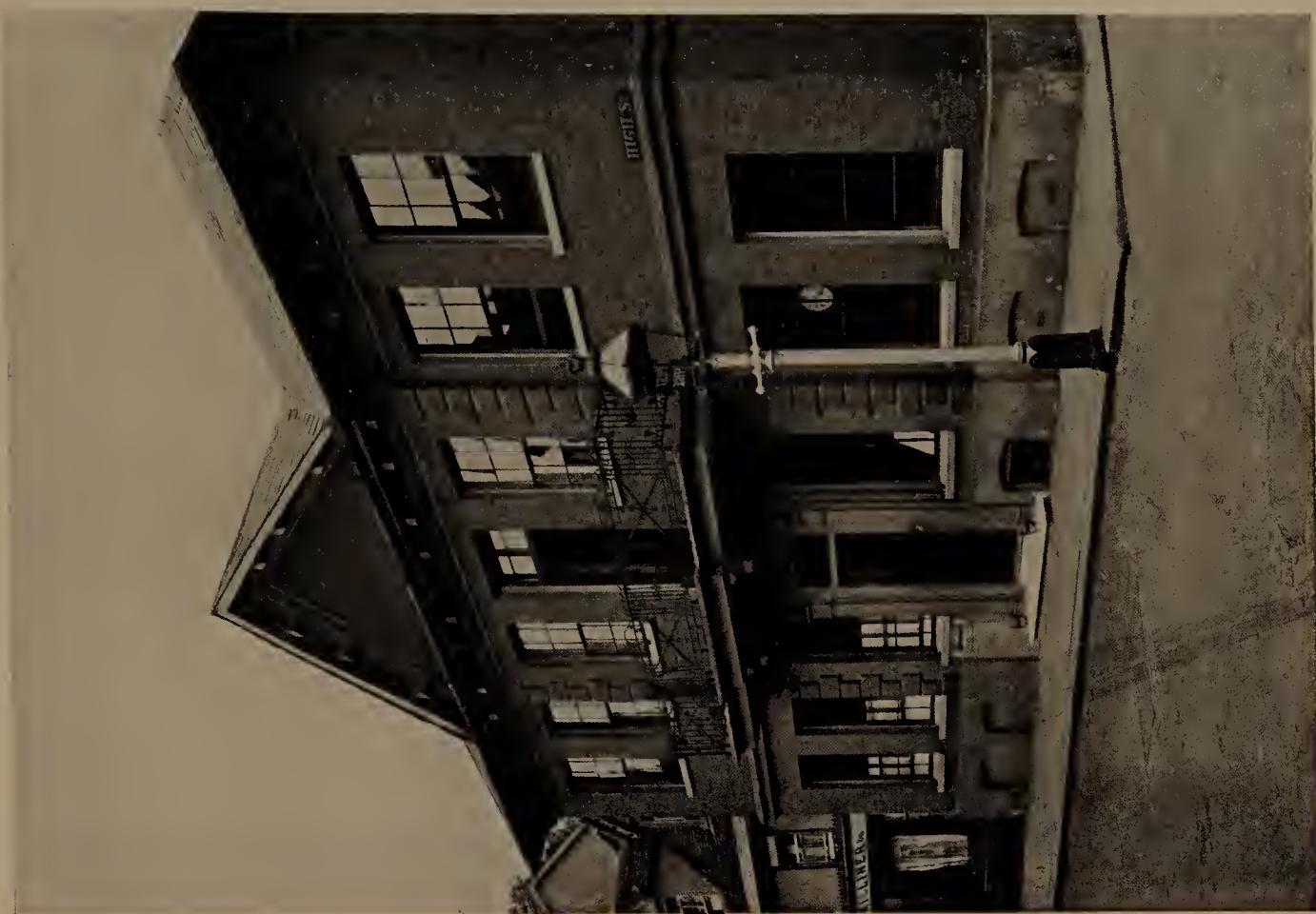


FIG. 132. HOUSE AT SAFFRON WALDEN.
Now Post Office. The windows are later date.
Circa 1720.

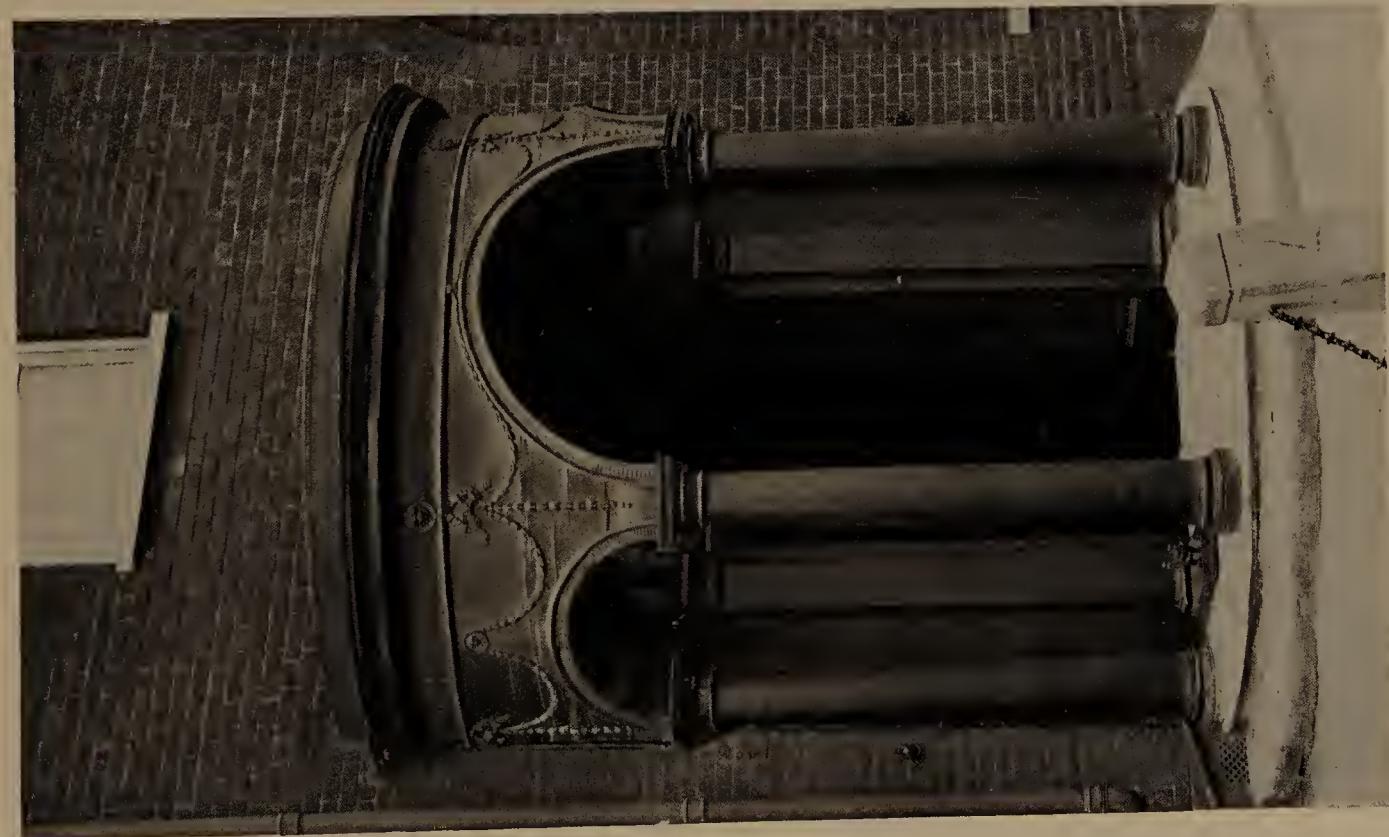


FIG. 131. UPPER SURREY STREET, NORWICH.
Portly and Canonical. A semi-circular design for a Norwich worthy.

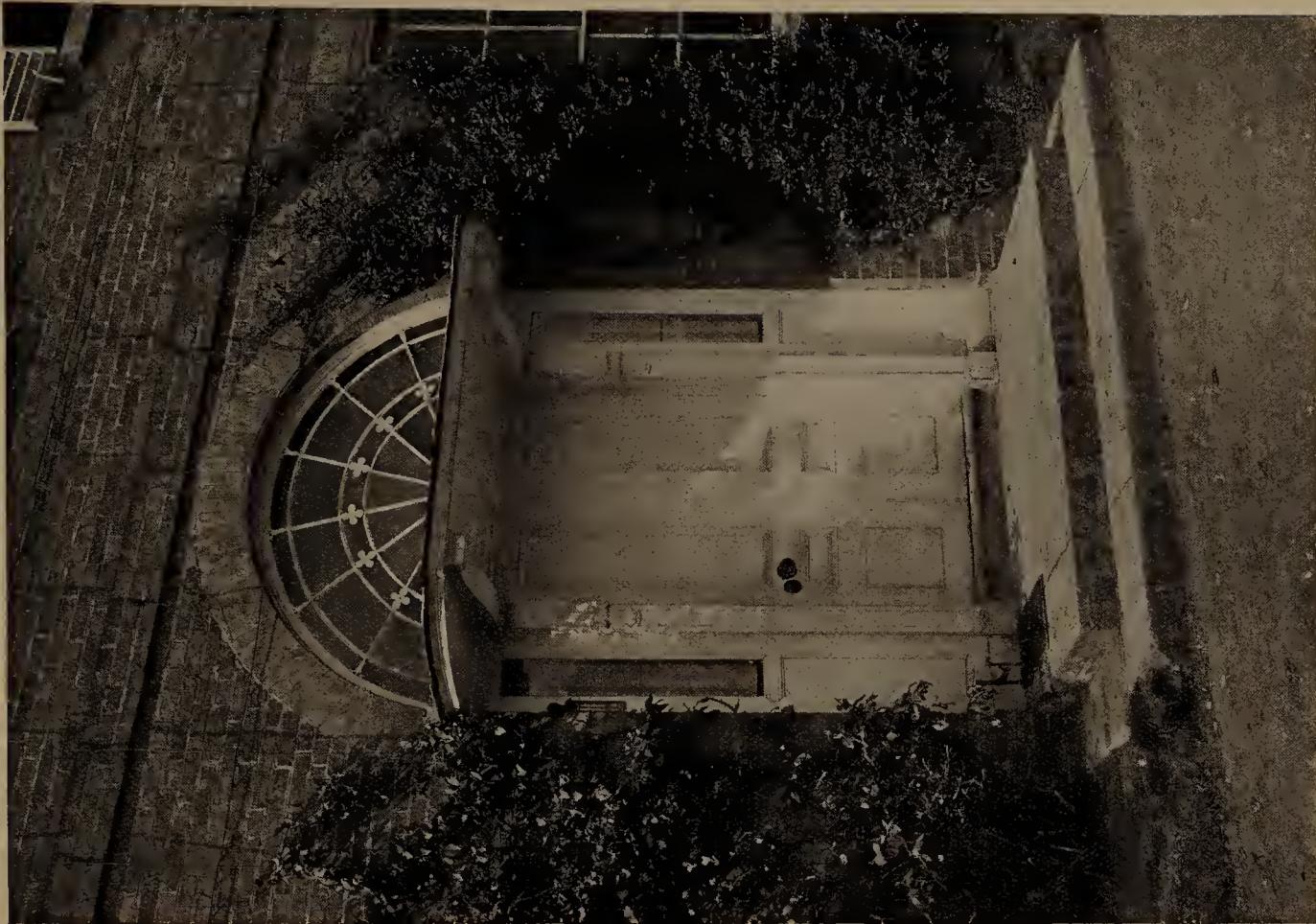


FIG. 134. THE VICARAGE AT OLD WARDEN.

A successful treatment of projecting hood with fanlight over.



FIG. 133. A DOOR TRIM AT NEWBURY, BERKSHIRE.

The elegant consoles form part of the Chambranle. The detail is free and original. *Circa* 1790.

fostered by the Brothers Adam again gave him an opportunity, but in an altogether different manner.

DOORHEADS.

Exterior carving in wood flourished in the late seventeenth century, no less than interior enrichment in the same material, and seems to have held on

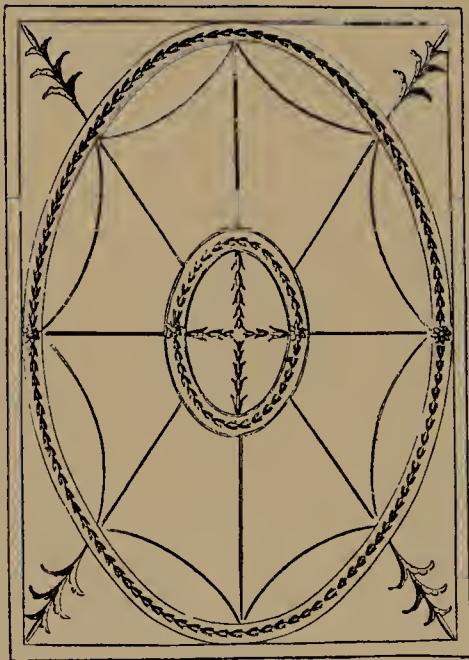
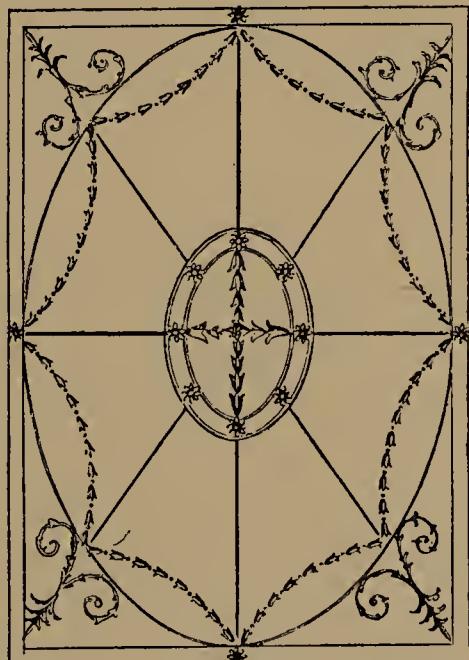
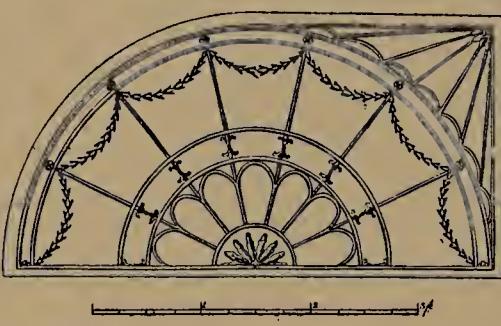
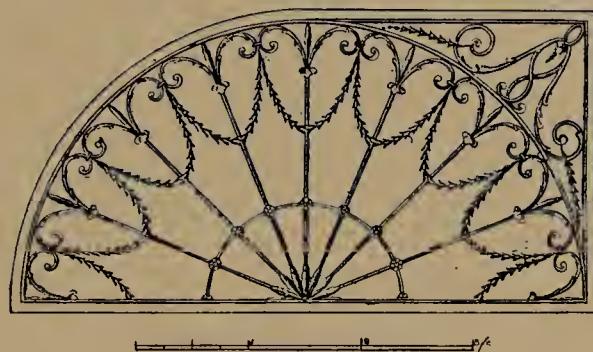
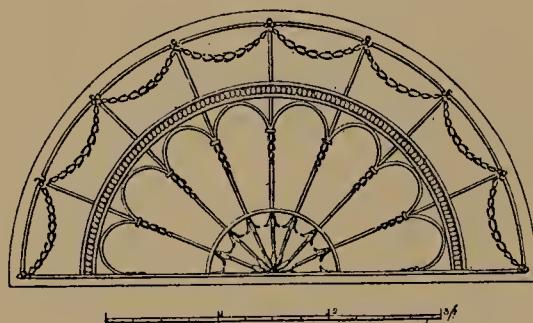
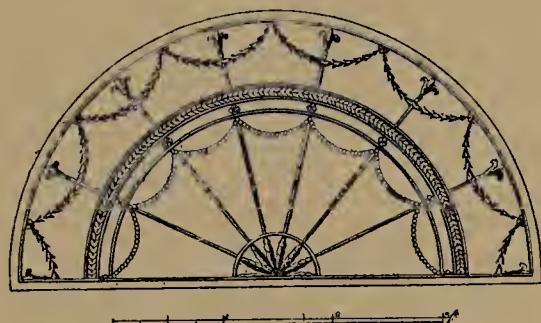


FIG. 135.—TYPICAL FANLIGHTS.

[The top four by *Joseph Bottomley*, 1794.

The two lower from anonymous contemporary engravings.

somewhat longer, after the other had appreciably declined. How elaborately carved are the doorheads that are typical of the reign of Queen Anne, such as those on John Street, in Bedford Row, and in the canopy pents at Queen Anne's Gate, Westminster. From the year 1670, when the reorganisation of the Navy was undertaken, ship carving was thought to represent the best work of its class. Early in the eighteenth century elaborate carving for ships fell out of favour and consequently a number of ship's carvers were set free to work on buildings. At the beginning of George III's reign the number of ship carvers near London totalled 300. Seventy years later not more than 14 remained, including the master carvers—H. White, of King's Stairs, of Rotherhithe; Greyfoot; and Overton and Pagent, both of Rotherhithe.

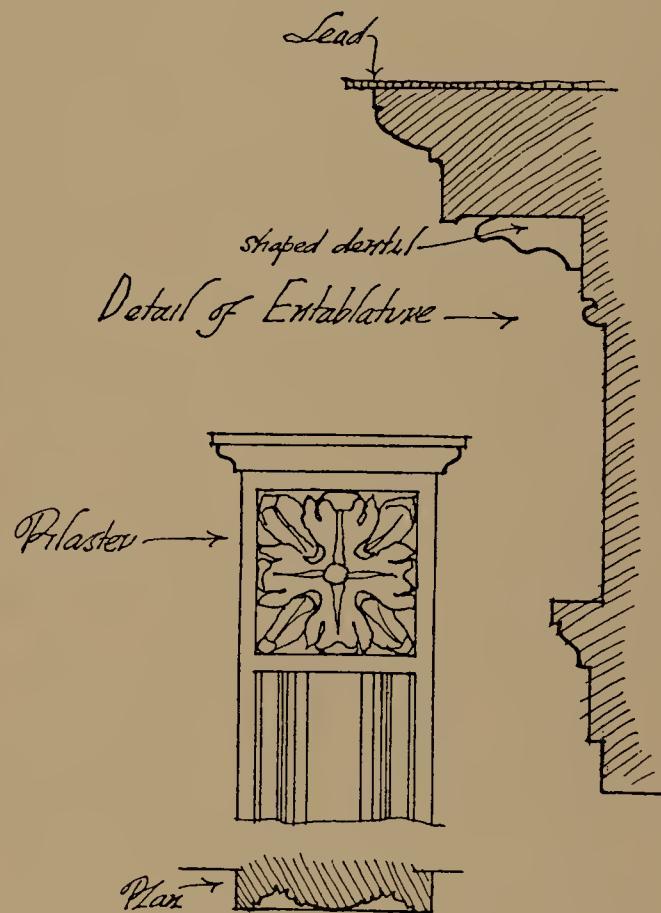
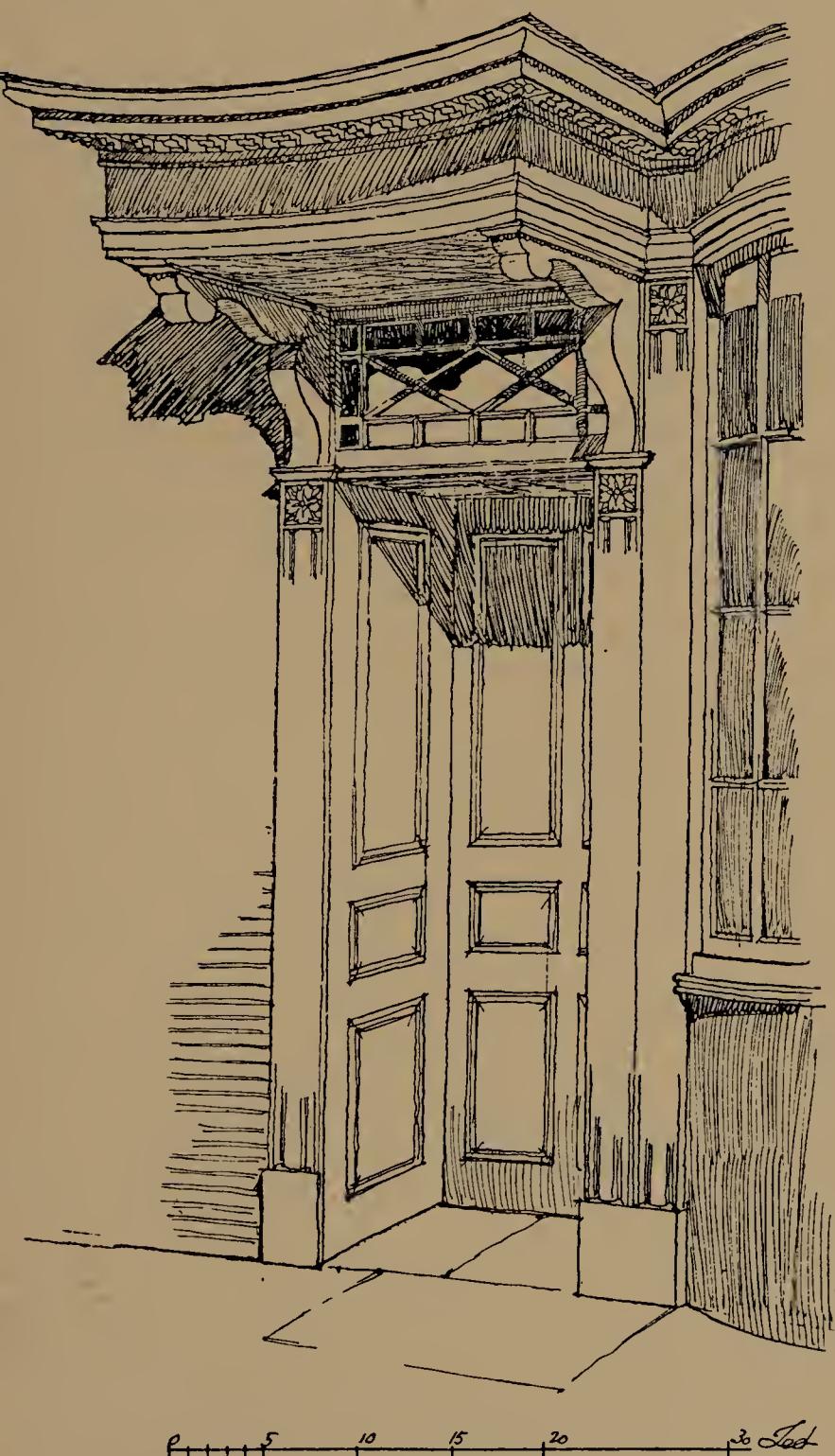
For more than 200 years alterations and improvements have worked a change upon the original school of thought. First, the sashed windows with heavy bars gave place to others of more slender character. Then it became the fashion to plaster and disguise the brickwork of an earlier age. Wooden cornices, replete with shaped modillions, and sometimes enriched with carved acanthus, next suffered the indignity of clearance; but the worst iconoclast had not the courage to attack the enriched doorway; hence it is that London has much treasure after this kind.

Jones, Webb and Wren put an end to the small divisions in panelling that had been customary until the early part of the seventeenth century and continued, in spite of Jones's teaching and practice, until about the time of the Commonwealth. The latter part of the century, however, saw the large panel supreme in favour. The woodwork was either painted or left unpainted and waxed. Nothing could be more beautifully mellow than the waxed panelling of some of the late seventeenth and early eighteenth century rooms. Panelling, or part panelling, continued in use till well towards the end of the eighteenth century, although it was not so universal as in the earlier period.

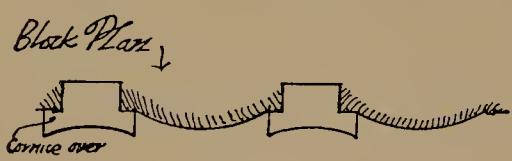
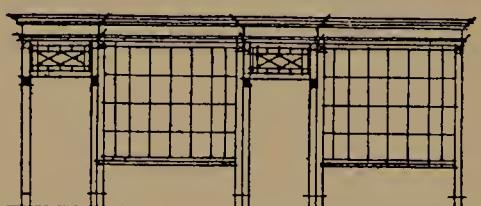
INTERIORS.

It is not within the province of the present work to deal in detail with the developments in interior decoration, which have been ably treated in Miss Jourdain's *Interiors from Small Houses*; and at greater length in Mr. Stratton's exhaustive volume *The English Interior*. The former may be considered a companion to this volume; in it the changes in design have been ably indicated and illustrated. It will be sufficient here to point out that towards the end of the seventeenth century there was in vogue a manner of using large wood panels with bold mouldings (Figs. 230 and 232), and ceilings with bands of fruit and flowers moulded in high relief. Staircases were formed with shaped (Fig. 235) or twisted balusters. When the Palladian period began, about 1720-30, the ceilings became more geometrical, and the use of wood was replaced by plaster panelling of a quiet type (Fig. 234), with occasional incursions in both these departments into a variant of the rococo style, sometimes

SHOP FRONT at WAREHAM



Block Elevation of Shop Fronts



1 Foot

G. Grey Worme
1911

pleasant but not usually happy in effect (Figs. 129 and 130). Towards 1760 the influence of travel abroad and contact with examples in Italy and France began to affect contemporary design towards gradual refinement, and the use of correct classical detail. The later work of Sir Robert Taylor and the early designs of Sir William Chambers (Fig. 243) reveal these influences, which were to be carried further in the hands of the Brothers Adam (Figs. 239, 244 and 246), of Carr of York, the Wyatts and Henry Holland (Figs. 242 and 245), to whom must be assigned the majority of the important work projected through the last years of the eighteenth century. It must also be borne in mind that the leaders influenced a host of minor architects and carpenter-builders who, with the help of *Youths' Instructors*, *Builders Delights*, and architectural guides were able to produce examples of craftsmanship and composition which in their way have some of the qualities as the larger works (Figs. 237 and 238). There is no doubt that a decline in craftsmanship at this time had set in. It was easier to produce plaster decoration than carved woodwork; grates, stoves (Fig. 141), and ironmongery were supplied in bulk from Carron, Soho, and Birmingham. Older forms of panelling were now out of fashion, and were often covered with canvas and papered. It was possible to purchase strips of architectural ornament printed on paper with which to decorate ovolo mouldings of earlier panelling. In fact, this form of amusement became very popular with the ladies. In the first years of the nineteenth century a more literal reproduction of Greek forms became the fashion, together with a coarsened and weakened version of the severe Empire style which had been brought to perfection in France by Percier and Fontaine. There is, however, no denying the fact that domestic architecture produced from 1800 to well into the first quarter of the century presents work of a definite character, but of lessened geniality and grace. This is the period which is popularly called "Regency" (Fig. 247). It has the merit of explaining various grades of society and the sharply defined distinctions of technique and the types of decoration and appointments prove that a new ideal was at least sought for.

WALL TREATMENTS.

Oil painting is of more recent application than distempering, though it has been practised from a very early period. It is recorded that in the year 1236 an order was given to the King's treasurer "to have the King's great chamber at Westminster painted of a good green colour in the manner of a curtain," and that in 1237 the Queen's chamber was ordered to be "well painted with images of our Lord and angels, with incense pots."

As early as 1250 historical paintings are stated to have been in use. There is the famous work of Matthew Paris at St. Albans, and the faded decoration in the church at Houghton Conquest to show what scope the imagination of the old designers allowed.

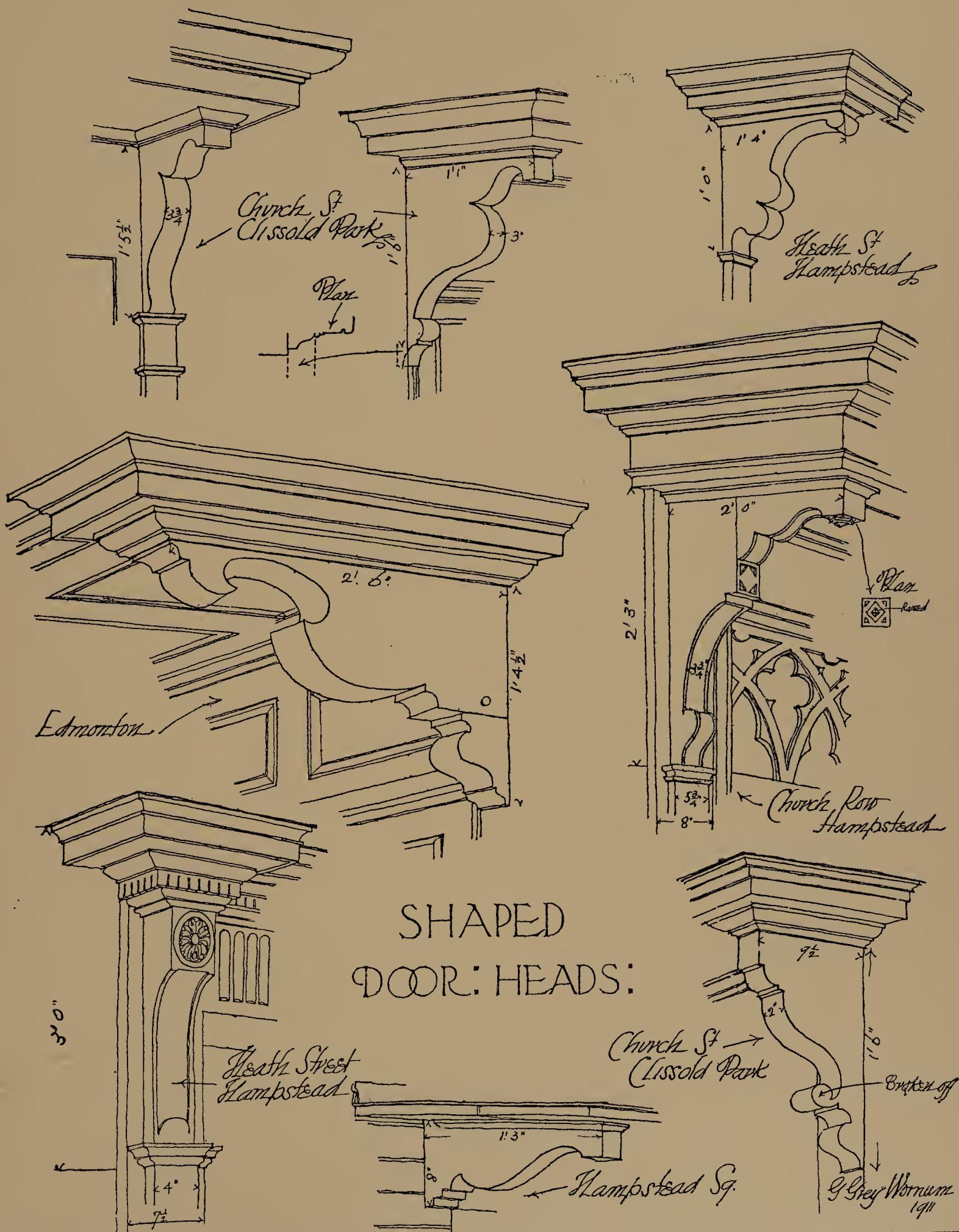
Now, it is inevitable that some reference should be made to tapestry, a form of decoration inexpressibly dear to the French and English, although in

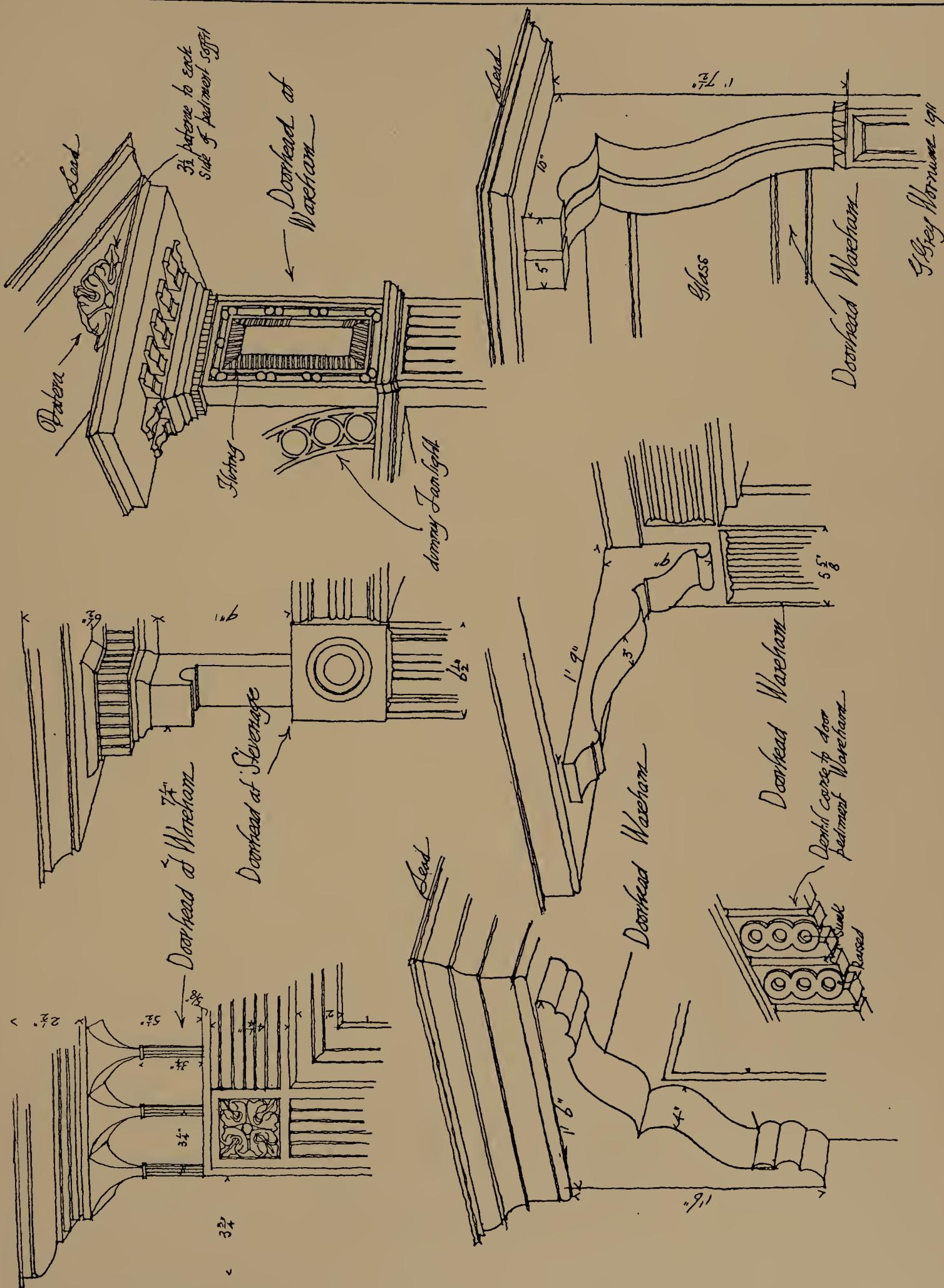
these days the majority can only pay pilgrimage to Hampton Court, Knole, or South Kensington to admire the weavings of the past. As far as this country is concerned, the art of tapestry weaving was revived by one William Sheldon in the reign of Henry VIII ; this enterprising artist brought workmen from Flanders in the year 1540. Previously, as early as 1392, Lord Arundel bequeathed to his wife Philippa the hangings in his hall that had been made in London. Gradually, tapestries were brought to perfection, thanks to the patronage of Wolsey, and about the time of the threat from Spain these specimens of weaving were not uncommon in the houses of the merchants and tradespeople of London town. Indeed, it is not too much to say that increased interest was given to the rare needlework of Elizabeth's day, and that the samplers of the seventeenth, eighteenth, and early nineteenth centuries owe some part of their beauty to the respect paid to the woven pictures of the earlier periods.

About the time that Scottish James was alarmed by the spread of London towards the country, and sought to repress tobacco and witches, the tapestry manufacture was fostered by the Government. Charles I and his favourite, Buckingham, had a weakness for the luxury of richly coloured wall hangings, and the former patron of the arts even granted an annuity of £2,000 for ten years towards the manufactory established at Mortlake by Sir Francis Crane. The tapestries so produced acquired great celebrity and were highly esteemed, but the Civil Wars, in addition to putting an end to the ambitions of Inigo Jones, ruined the trade at Mortlake.

At the close of the seventeenth century an attempt appears to have been made to revive the industry, no doubt encouraged by the proximity of Hampton Court, and in 1720 the enterprising weavers of Surrey sought to compete with the Gobelins of Paris. About the time Taylor and Paine were securing the best commissions in architecture, and a few years before LeRoy and Stuart rediscovered the refinements of Greece, the last of the English tapestries were made to enrich the house of the Earl of Egremont in Piccadilly. While on this subject mention must be made of the hangings ancillary to tapestry proper, such as the silks, satins, and velvets in use during the same period, which in all probability adorned smaller apartments and were employed to foil the oak panelling and furniture. Stamped, painted, and gilded leather had been in use from the time of Henry VIII, invented by the Spaniards and introduced into England by the Flemings. In this we can see the transitional link between the employment of expensive tapestries and the application of paper-hangings.

Prior to the invention of paper-hangings, linen, cotton, and other kinds of hangings were made in imitation of the tapestries, velvets, and silks then in use. Flock or powdered woollen was invented in England by Jerome Lanyer, who obtained a patent for it from Charles I. The making of plain paper is intimately connected with the invention of paper-hangings. Dr. Ure states that the earliest trace of the manufacture of paper in this country was at Stevenage, in Hertfordshire, in 1498. It was also made at Dartford, in Kent, in 1588 ; but



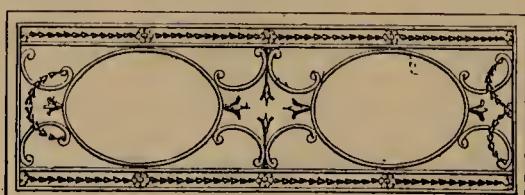


nearly a hundred years ensued before any really serviceable paper was manufactured.

Five years after the Restoration, Charles Hildeyard obtained a patent for "The way and art of making blew paper used by sugar bakers and others." It is strange that the association of blue paper bags with the parcelling out of sugar by grocers has not yet gone out of fashion. In 1675 a patent was taken out by one Eustace Barneby for "The art and skill of making all sorts of white paper for the use of writing and printing, being a new manufacture, and never produced in any way in any of our Kingdomes or dominions." This appears to have been the beginning of the making of such paper, but it was not altogether successful, for ten years later John Briscoe wrote his specification for another patent, "The true art and proper way for making English paper for writing, printing and other uses; both as good and as serviceable in all respects, and especially as white, as any Dutch or French paper—which hath been the great defect of all other pretenders and undertakers who have hitherto had pattents for making paper."

George Tomlyn seems to have been primarily responsible for the introduction of paper-hangings, as appears from the patent he obtained in the year 1662, but the first real patent for hangings of this description was taken out thirty years afterwards by William Bayly, "Whereas William Bayly hath, by his humble peticon represented unto us, that he hath by his industry and his great expence, found out and invented a new art or Invention for Printing all sorts of Paper of all sorts of Figures and Colours whatsoever, with severall Engines made of Brasse and such other mettals, with Fire, without any paint or staine, which will be useful for Hanging of Rooms, and such like uses, and that the said Invention hath not been heretofore knowne or practised by any of our subjects, and hath humbly prayed us to grant him our Letters Patents for the sole use thereof."

Bayly's method was evidently sufficiently near to the system of block printing to have rendered the obtaining of another patent unnecessary. It is to be conjectured that the earliest attempts were in the direction of imitating tapestry, velvet, silk, and the linen hangings then in fashion. In 1712 the manufacture of this species of commodity attracted the attention of the Government and a duty was imposed, and in 1715 an Act was passed to render the collection of the duty on stained paper more effectual. This Act was followed by another in 1792.



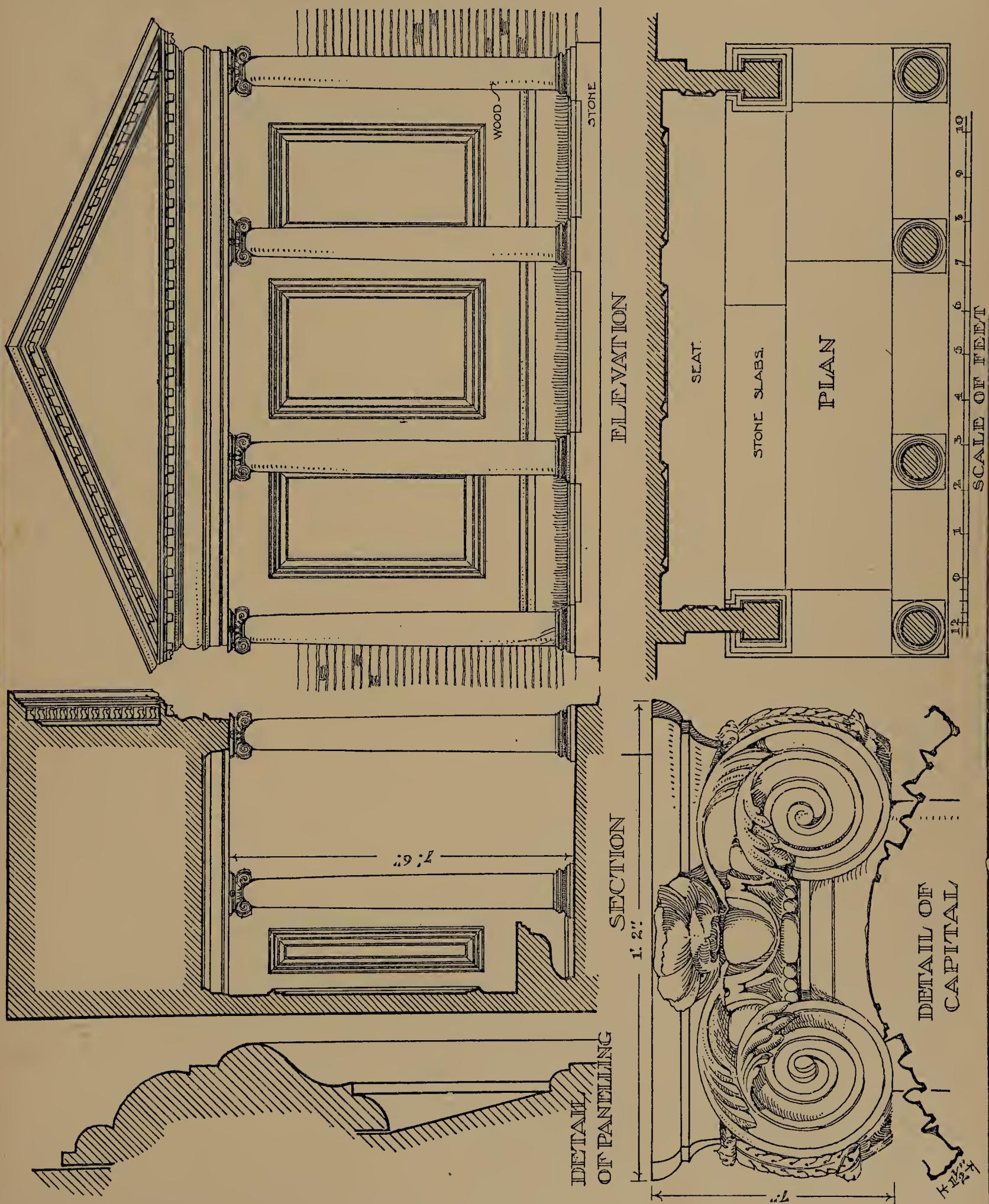
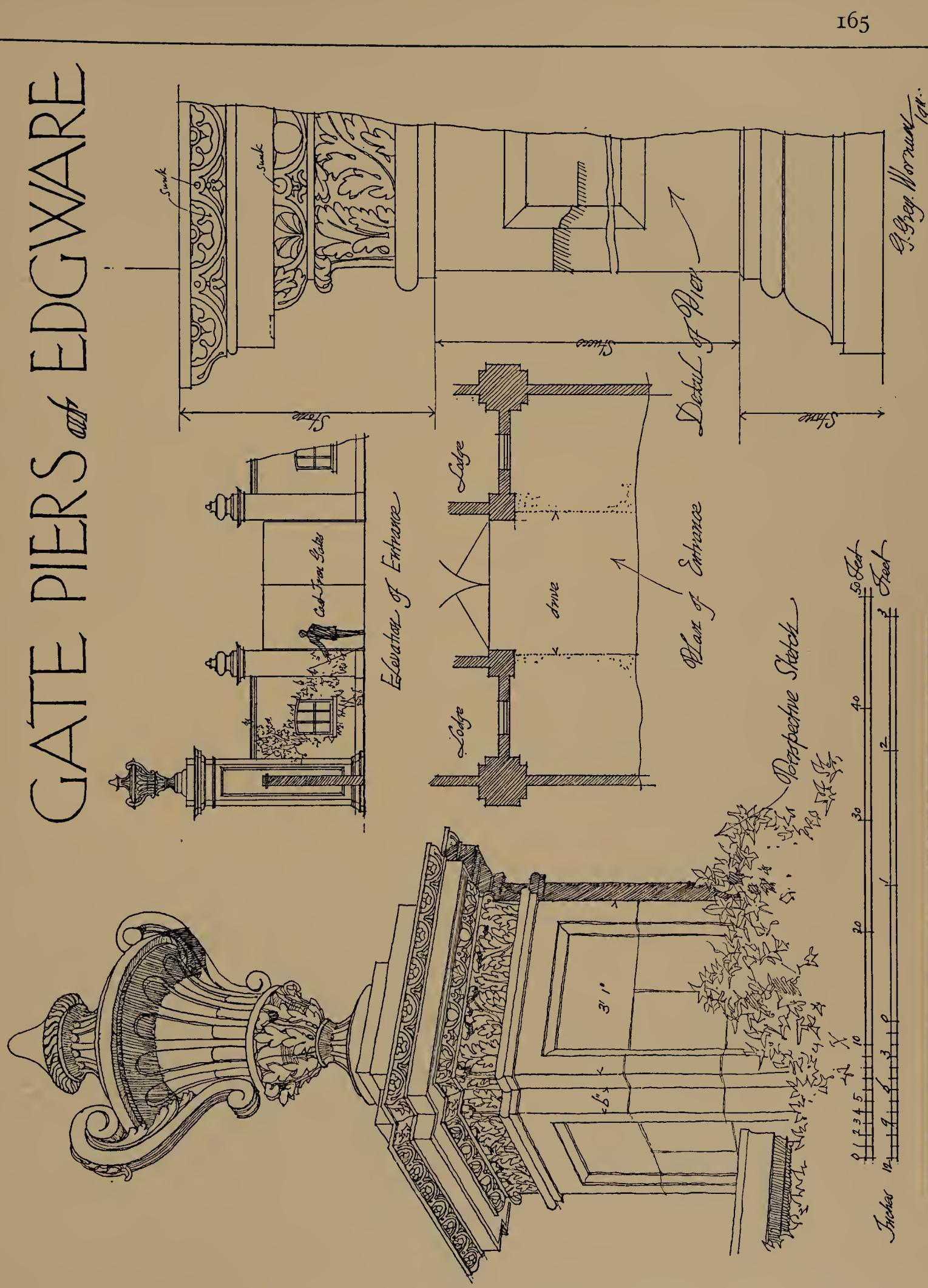


FIG. 139.—A GEORGIAN GARDEN TEMPLE.

GATE PIER S *at* EDGWATER



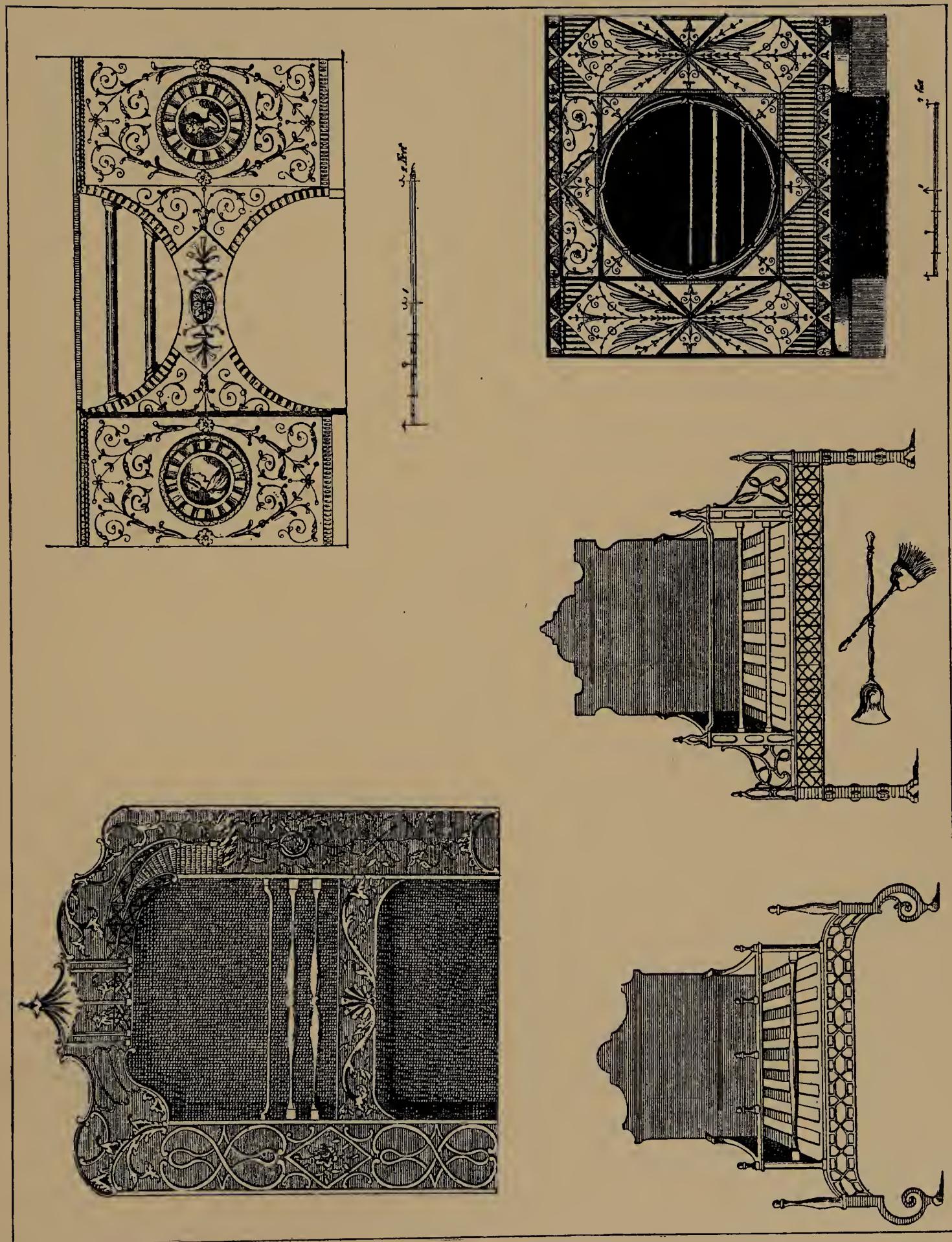


FIG. 141.—EIGHTEENTH CENTURY GRATES, 1730-1790.



TYPICAL GEORGIAN CORNICES.

CHAPTER IV.

VARIETIES IN COMPOSITION.



ARCHITECTURE must possess vitality if it is to be a force in our lives, and there is no branch in which vitality is more absolutely essential than the realms of composition.

The purpose of this chapter is twofold ; first, to call attention to the varied possibilities afforded by exemplars in the field of domestic composition ; second, to point out the manifold variety of domestic composition achieved by the architects who fashioned the houses that rose throughout the length and breadth of England from the Restoration onward. From the object lesson these dwellings supply it is surely not too much to hope that we may derive some measure of profit for the work of our own day and generation.

However unpleasant, it seems necessary to advert to a state of mind sometimes encountered—or shall we call it a radical misapprehension?—which,

in its ultimate effects, tends to discredit the use of tradition, especially for the small house or the house of moderate size. It is a state of mind to be found, more often than one likes to admit, amongst both architects and clients. The architect apparently feels that the small or moderate-sized house affords too straitly limited an opportunity for him to display invention and create the element of interest ; the client fears he will not obtain the asset of distinction and individual difference from other dwellings of a like extent.

It frequently happens that the average architect, or, at all events, a numerous class of architects, when called upon to design a house, especially if it be a structure of no great size, thinks he has fulfilled all his obligations if he composes a rectangular elevation, provides an appropriate number of symmetrically disposed perforations for door and windows, and then hangs on a decent complement of hackneyed and perfunctorily fashioned details by way of ornament.

As may well be imagined, the inevitable result of such a course, when repeated an indefinite number of times by an indefinite number of architects, is to produce a crop of dwellings totally lacking in any distinctive individuality and characterised only by a dismal monotony, for they are all so nearly alike, one to another, and so obviously cast in the same mould, that they involuntarily suggest to the observer the mechanically repeated processes of what an eminent Victorian described as "hard bake."

For an architect to pursue such a method, to go thus woodenly along the line of least resistance without troubling to exercise any intellectual effort, betrays both deplorable poverty of invention and a very low and unworthy view of the art of composition, to say nothing of the absence of personal self-respect involved and the shirking of responsibility towards the client.

For the client to accept with satisfied composure such a pitifully jejune performance of emasculated Classicism indicates slothfulness of imagination, indifference to a proper and becoming expression of individuality in one's personal surroundings, and a general lack of appreciation and intelligence that will eventually bring down Nemesis in the form of moribund domestic style.

Architecture, to retain its vigour and vitality, must have the stimulus of a demand upon invention, a demand to meet the particular requirements of the specific occasion. Otherwise, so far as domestic architecture is concerned at any rate, if invention is suffered to remain torpid and inert, we may as well come directly to the logical alternative and make up our minds to live in standardized cubical units, devoid of all architectural pretension or grace, and capable of expansion or contraction *ad libitum*, like the ready-made knock-down wooden or corrugated metal garages and bungalows with the advertisements of which our periodicals are flooded.

Some people are finding an alternative to the perfunctory type of design, just alluded to, in one or another of the traditional romantic episodes of architecture. To secure a pleasing result of distinctive character by this means

they are quite willing to retain the services of an architect ; were it the case of a house in the Classic manner, they profess they would be content to leave it wholly to the building-contractor, confident that he would produce something interesting and satisfactory. Without making any attempt to defend this attitude, it may be *explained* by the dull mechanical method in which certain members of the architectural profession have too often treated their Classic commissions. The Nemesis has begun to overtake them.

The writers entertain no prejudice against the Romantic types of domestic architecture as such, but they are firmly convinced of the enduring freshness and elasticity of the Classic tradition in the field of composition. There is just as much vitality in it as there ever was, and just as much scope for the play of ingenious invention without transgressing the proprieties. What man has done, man can do ; and what the architects of the seventeenth, eighteenth, and early nineteenth centuries did in the way of creating varied interest of composition in the small and moderate-sized houses of their day, the architects of the present generation may do again if they choose to approach the subject with the same readiness of enthusiasm and the same spontaneity of imagination as did their predecessors. The way lies open, the will alone is needed to follow it to success.

To show how rich an opportunity for interesting composition lies within the grasp of any who will seize it, we need only make a rapid analysis of a few examples drawn more or less at random from the work of the period we are considering. In every case cited, the designer, while thoroughly imbued with the Classic spirit and loyal to its doctrines, has reserved to himself the liberty of blazoning the letters in a justifiably human and non-pedantic manner. He has recognised and adhered to the fundamental *principles* of the mode in which he worked, but he has heeded the promptings of a vigorous though disciplined imagination in translating those principles into brick and stone and wood. He has discovered the secret that the mode supplies him with a plentiful repertoire of forms and precedents which he is free to adapt and combine and modify as fancy and occasion may dictate, so long as he does not contravene the principles upon which the mode is based.

Ashdown House, in Berkshire (Fig. 50), designed by John Webb, in 1650 ; the Rectory, at Sandy, in Bedfordshire (Fig. 142), built in 1702 ; Winslow Hall, Buckinghamshire (Fig. 143), built about 1700 ; Warbrook, in Hampshire, built in 1727, by John James of Greenwich, for his own use (Figs. 58 and 64) ; the Rectory at Old Warden, in Bedfordshire (Fig. 144) ; built about 1800 ; the Pentilly Estate Office, at Callington in Cornwall (Fig. 145), built about 1820 ; the 1763 house in Luton, Bedfordshire (Fig. 146) ; the 1774 house in Wiltshire (Fig. 147) ; the 1799 house at Stanmore in Middlesex (Fig. 148) ; and the stable group of 1806 at Netley (Fig. 149) ; all these structures, whatever their differences in date and their dissimilarities of style, have this in common. They derive a goodly share of their commanding presence and composition value from the distribution of masses, whether these masses be actually contiguous, as at Warbrook (Fig. 9)

and Ashdown House (Figs. 58 and 50), or separated but comprehended in one coherent grouping, as at Winslow Hall or the Rectory at Sandy. In all of them the principle of contrast is happily exemplified.

Ashdown House, a striking specimen of the Dutch influence, captivates the eye by its roof contours, fascinating, but a trifle whimsical, and not wholly graceful ; it also demonstrates the force of iterative emphasis in its fenestration. The Rectory at Sandy is particularly felicitous in the austere calm of its façade, depending for interest upon the vertical breaks in subordinate accent to the dominant horizontals of base, string course, and cornice ; the extreme suavity of the central block is also intensified by the lines of the dependencies. The Composition of the front at Winslow (Fig. 7) consists of three parts, the centre being very slightly advanced and having a distinctive pediment, but the strength of the design is to be found in the grouping of the great chimneys above the ridge. Here two squarely-built chimneys are panelled into four compartments, the side chimneys have single panels, and are of lesser importance. It is as though the designers wished to accentuate the skyline without sacrificing his sense of classical propriety. The Rectory at Old Warden delights by the melting serenity of its roof structure, the just relation of its parts, and its calm expanses of unbroken wall area. Further excellences of composition in this particular group of houses might be pointed out almost indefinitely, but there is one other feature, possessed by them all in common, to which it is exceedingly important that reference should be made, namely, the silhouette value of their composition.

The Manor House, at Clifford Chambers, Warwickshire (Fig. 176), built in 1700, slightly recalls the E shaped plan of the Elizabethan age. The composition here consists of two parts, namely, the advanced wings on either side of the central door ; the small pediment at the centre is scarcely strong enough to hold its own with the plain hips. The roof unifies the massing which is further checked by the chimney-stack at either end.

Egginton Manor, in Bedfordshire (Fig. 192), built in the early eighteenth century, at first sight presents itself as a cube. On analysis it becomes a three-part horizontal composition ; this is effected by the grouping of the sashed windows, the intervention of plat-bands, and the surface of the brick and the panelled parapet above. Accent is given to this sub-divisioning by the projecting doorhead and the introductory steps.

The interesting group of three parts is shown in the house at Ramsbury, Wilts, (c. 1720) on Fig. 181, which has in addition an appendage to the left. The designer in this case endeavoured to preserve the integrity of the central portion.

The house at Dedham, Suffolk (Fig. 20), built in 1720, can be described as a single mass with a subordinate grouping of three submotives in two tiers ; here the silhouette is accentuated by the ramps of the sundial.

At Warbrook, built in 1727 (Fig. 9), John James, possibly recalling the power of Vanbrugh to produce an interesting skyline, grouped his chimneys

on either side of the centre part of the triple composition. This design shows the reverse of the process followed at Winslow twenty years earlier.

The twin houses in the Market Square at Buckingham (Fig. 26), built in 1727, show a two-part composition unified by the broad tiled roof which binds the two houses. This house belongs to the class of Terrace composition.

The house at King's Lynn, built in 1730 (Fig. 17), has a single mass composition with two prominent sub-features which are unified by the ornamental niche above the cornice level.

At Island Hall, Godmanchester (Fig. 14), we are introduced to a composition which shows an analogous arrangement to Warbrook, but the chimneys are smaller. This is an example of restrained grouping, the centre portion of the composition being executed more boldly.

Clifton Hall, built in 1747 (Fig. 15), is a three-part composition, but here the dominant motive is an horizontal one.

St. Paul's, Waldenbury (Fig. 33), designed by Robert Adam in 1765, is in the direct sequence of Warbrook and Island Hall, Huntingdon. It can be classed as a three-part composition. The wings in the form of bays being from the three-storied central mass, the façade being brought into unity by the somewhat dry pediment.

The town house at the corner of Bedford Square built by Thomas Leverton in 1769 (Fig. 200), shows extraordinary care in combining dissimilar features. To Gower Street the house has the usual unpretentious Georgian expression; to Montague Place it shows a composition which is finished by dwarf gables with an octagonal bay at the centre. The garden front consists of a large segmental bow which rises between two advanced blocks of one storey in height.

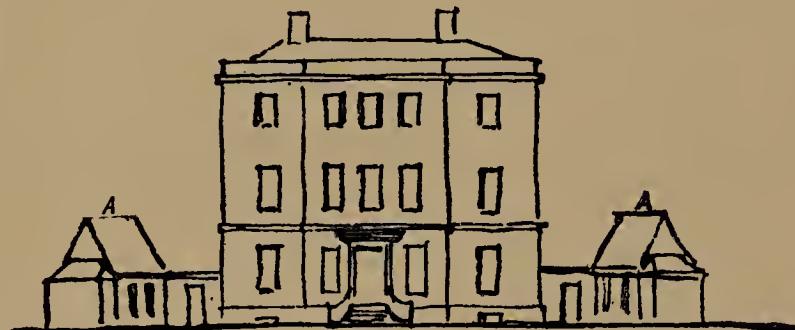


FIG. 142.—THE RECTORY, SANDY, BEDFORDSHIRE, 1702.
Built as a residence for Lord Ongley. Stable buildings on either side, set at an angle, form sides of courtyard.

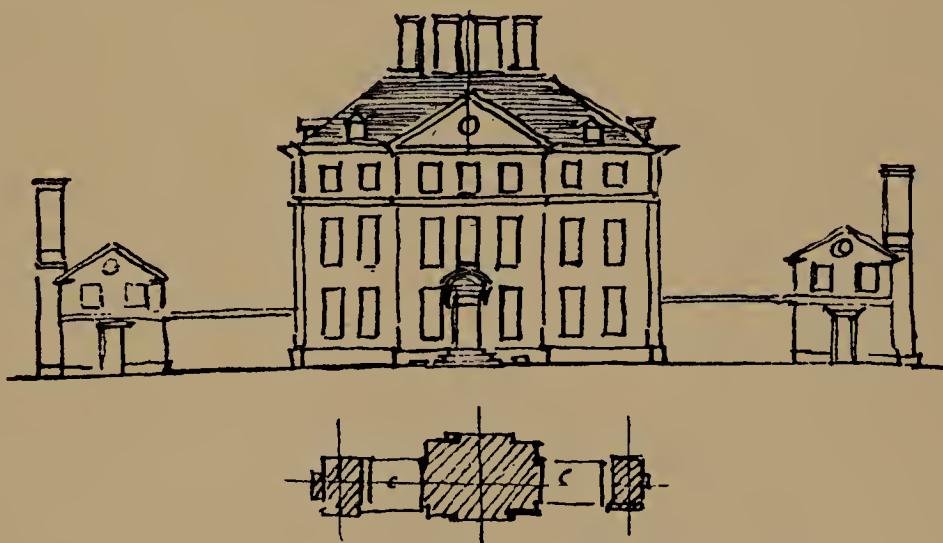


FIG. 143.—WINSLOW HALL, BUCKINGHAMSHIRE.
Composition as originally designed for *William Lowndes*, 1700; since altered.

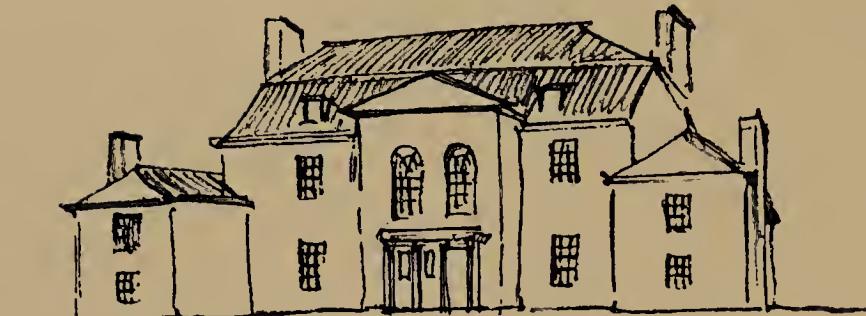


FIG. 144.—THE RECTORY, OLD WARDEN, BEDFORDSHIRE.
Back elevation as originally designed, 1800.

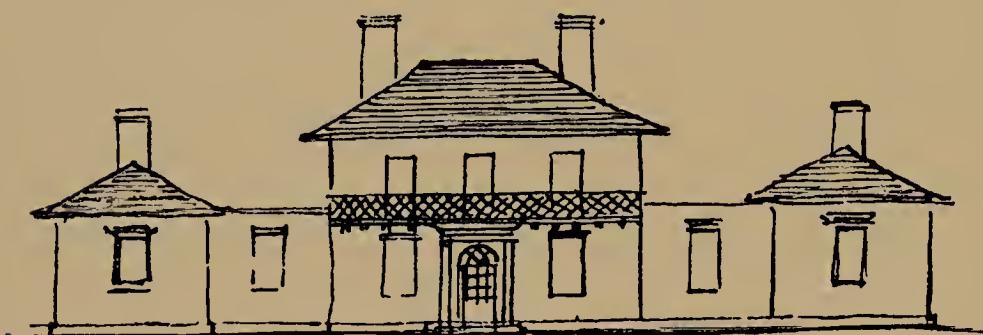


FIG. 145.—PENTILLY ESTATE OFFICE, CALLINGTON, CORNWALL.
Slate roof. Storm Porch with entrances at sides. Wrought-iron Balcony.
Stucco surface on rough granite. *Period, 1820.*

from the almost severe Georgian of the earlier period.

Avenue House, Ampthill, Bedfordshire, as remodelled in 1794 (Fig. 36), shows a symmetrical composition of two rectangular masses of dissimilar height which are brought into unity by the plain surface of the brickwork and the adjustment of the plat-band in the later portion.

Moggerhanger (Fig. 35) shows a development of the Adam type; it was built in 1806 by Sir John Soane; its arrangement of component parts gives an effect of spaciousness to a comparatively small house.

The terrace at Clifton, built in 1810 (Fig. 208), is an example of smaller fronts stepped to suit an incline. In this composition the stepping is most effective and constitutes a unifying element.

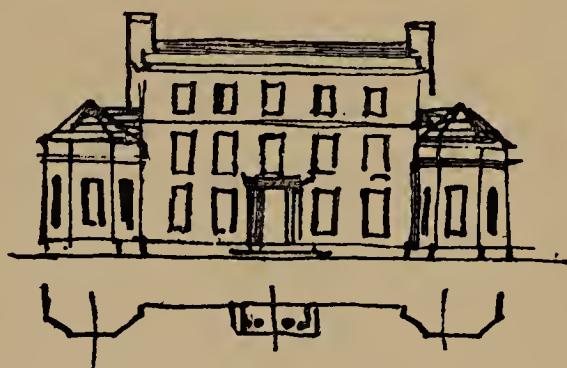


FIG. 146.—HOUSE NEAR LUTON, BEDFORDSHIRE,
1763.



FIG. 147.—HOUSE IN WILTSIRE.
Period, 1774.

It would be hard to discover a house in London of this period more reasonably composed.

Wimbledon House, built by Holland in 1796 (Fig. 28), consists of a central mass, slightly advanced, with supporting wings forming part of the main building, and loggia appendages to right and left. The centre is further accented by the segmental porch and its bow-window. This composition is a definite departure

Hanover Lodge, Regent's Park, built in 1815 (Fig. 215), shows a severe classic grouping of two parts tied at the centre by a connecting feature of quasi-loggia type. The fault of this design lies in the heavy and unnecessary pierced parapet above the central connecting portion.

In the little house at Hockliffe, Bedfordshire (Fig. 150), built about 1810, the interest of composition is compassed by exceedingly simple means—



FIG. 148.—HOUSE AT STANMORE, MIDDLESEX, 1799.
Showing treatment of Gable Ends. Stacks carried up. Brick and Slate Roof.

slight projection of the two ends beyond the frontage of the central portion, the horizontal emphasis imparted by the string course between the ground and first floors, the form of the roof, and the ramp of the garden wall between the end of the house and the gate. The house at Hail Weston, in Huntingdonshire



FIG. 149.—STABLE GROUP, NEAR NETLEY, SOUTHAMPTON.
Stucco and Slate Roof.

(Fig. 151), built in 1738, derives not a little of its charm from the same device of stepping the ends of the mass a little forward from the line of the principal façade and giving emphasis to the device by the contour of the roof, although other elements, such as the treatment of the chimney-stacks at the ends of the building,

the long encircling string course, the door hood, and the agreeable combination of brickwork with the warm stone of which all the trims including the cornice are fashioned, contribute to the sum total of interest.

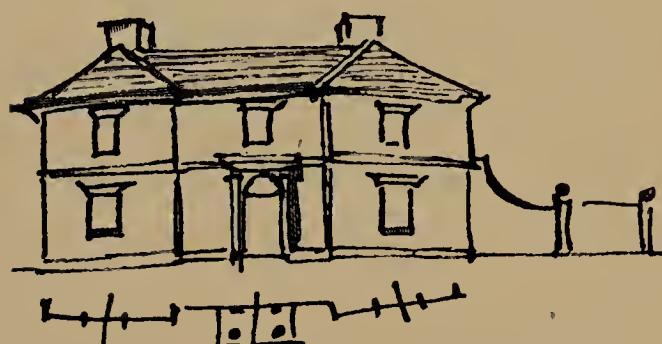


FIG. 150.—HOUSE AT HOCKCLIFFE,
BEDFORDSHIRE, 1810.

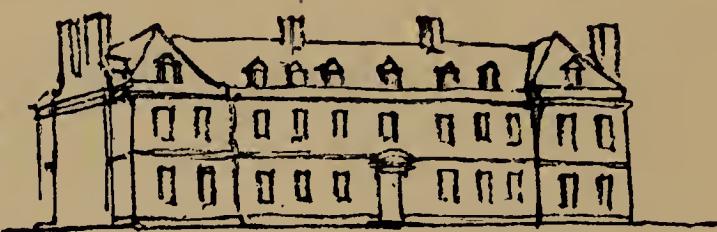


FIG. 151.—HOUSE AT HAIL WESTON,
HUNTINGDONSHIRE, 1738.

Brick, Tile Roof, Stone Cornices, at all turns Stone.

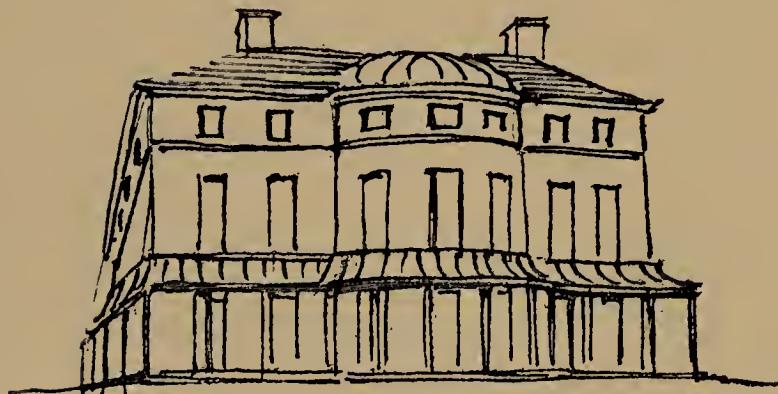


FIG. 152.—BERKSHIRE.
Finish Stucco Wall. Slate Roof. Lead for Verandah, 1790.

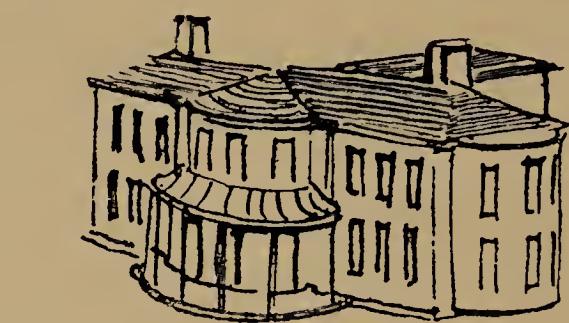


FIG. 153.—SMALL HOUSE, BERKSHIRE.
Slate Walls, Slate Roof.

For the major share of its distinction, the 1790 house in Berkshire (Fig. 152) is primarily indebted to the bold outward curve of the bay with the flat domical section of roof above it, though in appraising the other factors that bestow interest of composition we must not disregard the value of the verandah with the graceful flare of lead roof, nor the form and disposition of the windows. In the stucco house of the 1810 period (Fig. 153), with semi-circular ends and an elliptical bay accented by a flaring-roofed verandah, the architect has made use of the same principles of securing contrast by means of projection from the

vertical plane of the principal mass of the elevation. The use of this principle is not confined to any particular phase of the Classic tradition, for we find instances of it, in one form or another, from the time when the Classic impulse first became dominant in English domestic architecture to the latest episode before the decline. The architect of the 1775 house in Hertfordshire (Fig. 154) employed it—although he relied upon diversity of window shapes and ingenious spacing, as well as the presence of the low wings, to give trenchant individuality—and so did the architect of the 1800 house with the dominating bay (Fig. 155). There, however, the fashion and grouping of the windows was a feature of far greater importance in the ultimate result. At the same time, we must

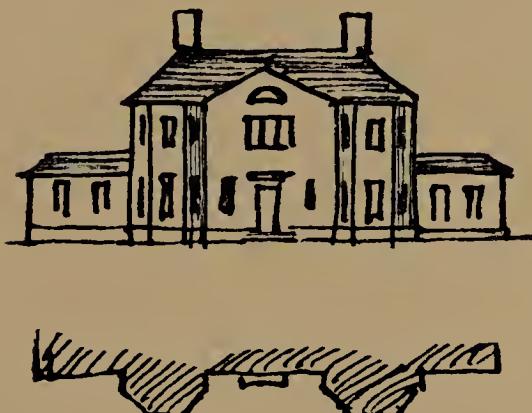


FIG. 154.—HOUSE IN HERTFORDSHIRE,
1775.

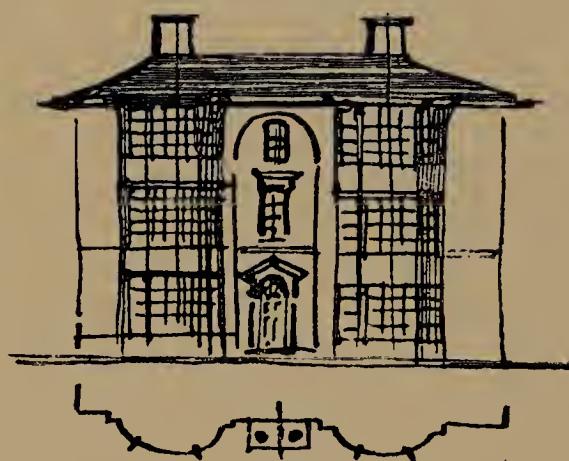


FIG. 155.—1800.

not overlook the additional touch of pleasantry effected by the countersunk surface that enlivens the central space with its play of light and shadow.

One of the simplest methods of attaining interest of composition, and one that does not entail any departure from straight structural lines, lies in the manipulation of window forms. An excellent example of what can be effected in this way is shown by the pair of small houses at Winslow, in Buckinghamshire, (Fig. 156), built in 1786. Nothing could be freer from complexities than the rectangular elevation without even a roof contour as a contributory incident;



FIG. 156.—SQUARE BRICK HOUSES AT
WINSLOW, BUCKS, 1786. White Tiers.



FIG. 157.—HOUSE AT THORNHAM, NORFOLK,
1783. Brick and Tile.



FIG. 158.—THE VICARAGE, CHESHAM, 1786.
Brick Cornice formed of projecting leaders. Pediment
rising from brick surface without vertical breaks.



FIG. 159.—THE DOCTOR'S HOUSE, BURNHAM
MARKET, NORFOLK, 1760.
Pan Tiles for Roof, Stucco Surface, Wood Portico.

the whole interest resides in the adroit arrangement of wall spaces and windows of agreeable and diversified forms, the distribution being accented and balanced by the string course above the ground floor.

The house at Thornham, in Norfolk (Fig. 157), built in 1783, owes most of its appeal to its unusual window management, while the small 1799 house in Berkshire is debtor to the same agency in no small degree. Ingenious window treatment, too, plays its full share in producing the pleasant aspect of the Vicarage at Chesham, Buckinghamshire (Fig. 158), but here the honours must be shared also by the insouciant little pediment rising without vertical breaks in the wall below it, by the countersunk tympana above the ground-floor windows and door and, above all, by the position of the string course

which greatly enhances the dignity of scale and gives the house a high-waisted appearance, at once curious and pleasing. The Doctor's House at Burnham Market, in Norfolk (Fig. 159), a structure of somewhat earlier date—1760, to be exact—affords an illuminating instance of what can be achieved by skilful handling of the most unpretentious factors, windows of the plainest possible type. By ingeniously employing two tiers of windows of different scale, and alternating their position on the ground and first floors, the architect has contrived to bestow on a very unassuming front, conspicuous distinction of scale, tranquillity of wall spaces, and general interest



FIG. 160.—HOUSE IN BERKSHIRE,
1799.

of composition.

Fancy any one of these houses, viewed directly in elevation, as they are seen in the accompanying sketches, rising before you at night against a moonlit sky for background or, better still, set in a flat field and unobstructed by trees

so that every least incident of the outline might be clearly silhouetted against the first pale glow of early dawn. That the silhouettes would betray marked individuality goes without saying, but more than that, they would disclose symmetry and balance accompanied by interest of form. The just distribution

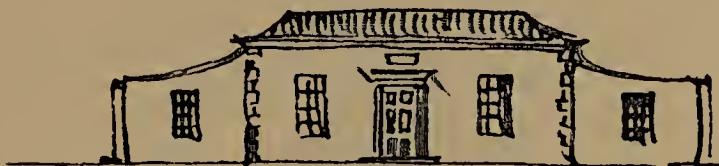


FIG. 161.—COTTAGE, LONG SUTTON, 1798.

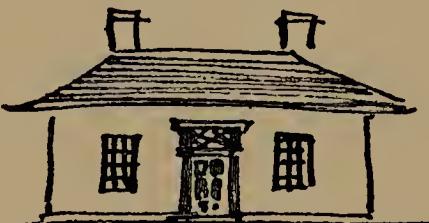


FIG. 162.—COTTAGE ON ADMIRALS' HARD, STONEHOUSE, PLYMOUTH, 1809.

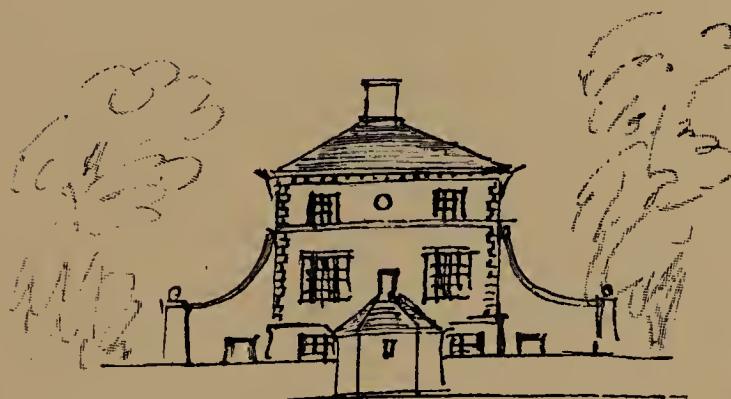


FIG. 163.—HOUSE ON THE CANAL,
BERKHAMSTEAD, HERTFORDSHIRE, 1837.
Brick and Stone, Tiled Roof.

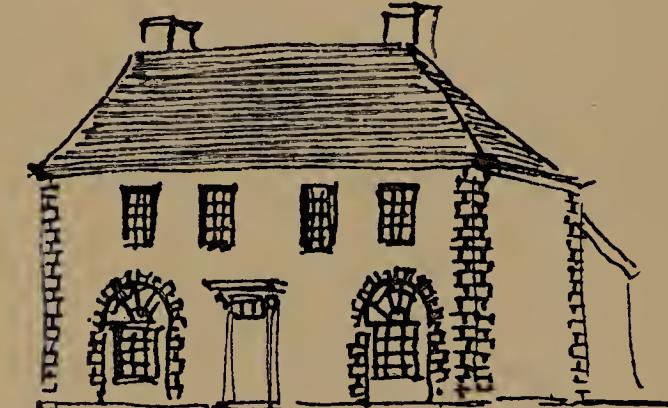


FIG. 164.—HOUSE AT NEWRY, IRELAND,
CO. DOWN, 1760.
Stone with Slate Roof.

of masses would then stand forth in its full force, unaffected by any surface features of composition such as doors, windows or string courses, and punctuated by chimney shafts. If you choose, cut these silhouettes out accurately in black paper; examine and study them against a white background. You will be amazed to find how much interest and character they discover. It is a good way to test the merits of fundamental composition, no matter how simple the design. It should be borne in mind that it is not only houses of more or less complex contour that yield silhouette interest. Take, for example, the 1790 cottage at Long Sutton (Fig. 161). The silhouette is pleasing and marked by a distinct character of its own. Contrast with it the silhouette of the 1810 cottage on Admiral's Hard, Plymouth (Fig. 162). There is no mistaking one for the other.

Each of them is good. Or, again, take the silhouette of the 1798 cottage with ramped wings at Long Sutton. It is perfectly simple—but replete with vigour and interest. The same fascination attaches to the silhouette of the 1837 house at Berkhamstead (Fig. 163).

The Berkhamstead house also draws our attention to another item of importance that can be used to good effect in imparting interest of composition—the stressing of structural lines by employing quoins or some similar means to give additional accent of line and shadow. The 1760 house at Newry, County Down, in Ireland (Fig. 164), displays the same form of emphasis; so does our little cottage with ramped wings at Long Sutton.

Concentration of interesting forms at one point is also another device by which composition may be rendered satisfying to the mind and agreeable to the eye. The 1806 house at Southampton (Fig. 165) yields a pertinent instance of this sort of concentration; the semi-circular portico, the so-called Palladian window above it, and the elliptical light just beneath the eaves constitute a decorative panel, so to speak, for the front of the porch projection, while the plain walls at the sides act as foils. Much of the same sort of thing occurs on the front of Planefield House, at Poole in Dorsetshire (Fig. 166), built in 1798. Many other examples of a like nature might be adduced, but these two will serve sufficiently to illustrate the point.



FIG. 165.—A PORTICO TO A HOUSE AT SOUTHAMPTON, HAMPSHIRE.

By Kent, Archt., Southampton.

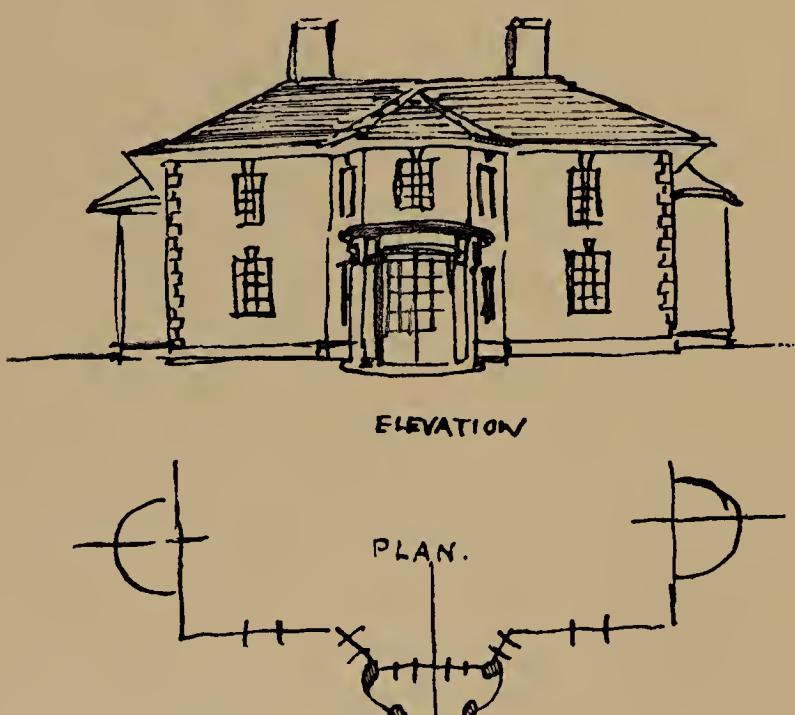


FIG. 166.—PLANEFIELD HOUSE, DORSET, NEAR POOLE, 1798. Stucco Wall, Slate Roof.

Incidental embellishments auxiliary to the interest of composition are to be found in the shape of balconies, as witness the house at Holbeach (Fig. 167) and the 1817 house at

Netley (Fig. 168); verandahs, too, when logically placed and agreeably designed, play their part towards the same end as may be seen from Oakley House, Bedfordshire (Fig. 169), designed by Henry Holland; Colonnaded galleries or greenhouses conduce to a like result, as we observe at Stanhoe Hall, Norfolk (Fig. 170), built in 1702; cupolas and lanterns, furthermore, have their part to perform, several instances of which appear in the accompanying pen and ink sketches; while carefully elaborated approaches in the form of balustraded steps are by no means without their value in the creation of both charm and character. This we may behold in the composition of the 1796 house at Poole (Fig. 171), or the 1778 tile-hung house at Southampton (Fig. 172).

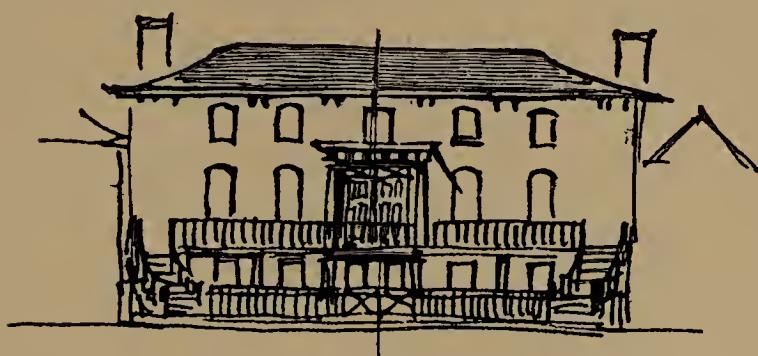


FIG. 167.—A DOUBLE HOUSE AT HOLBEACH, LINCOLNSHIRE. Three-story high with Balcony.

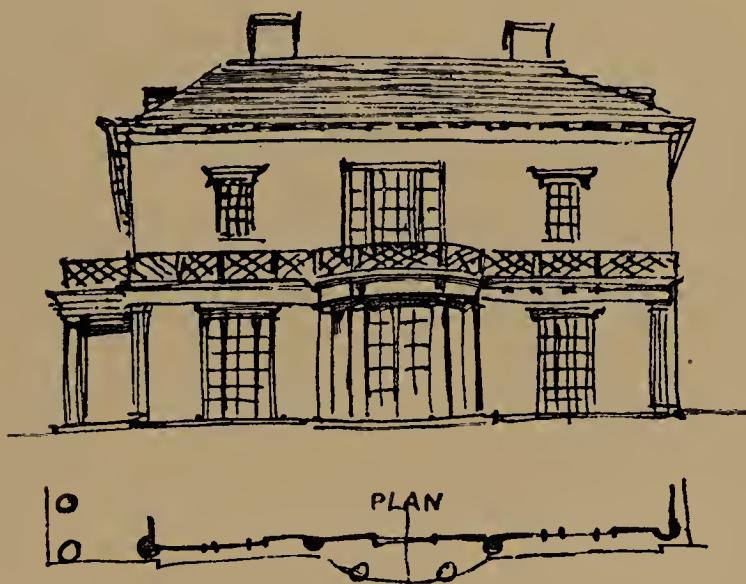


FIG. 168.—HOUSE NEAR NETLEY, SOUTHAMPTON.
1817. Doric Portico, Stucco and Slate.

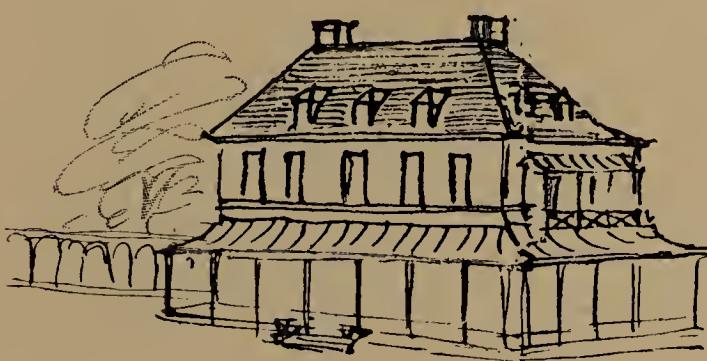


FIG. 169.—OAKLEY HOUSE, BEDFORDSHIRE.
Henry Holland, Archt.

References to tile and slate hanging brings us to the subject of materials, combinations of materials, and the manner of using them, as accessories to charm in composition, a subject fully treated in the preceding chapter. The 1796 house at Liskeard, in Cornwall (Fig. 173), owes by far the greatest part of its distinction to the slates with which its façade is hung and the strong horizontal accent produced by their sharply defined rows. Again, the 1790 pair of Lincolnshire cottages (Fig. 174) give instant pleasure to the eye by the arrangement of raking bricks in the gables and the contrast they make with the rest of the wall surface—a bit of entertainment due entirely to a very sound constructional device.

Oftentimes, merely by a judicious employment of materials



FIG. 170.—THE HALL, STANHOE, NORFOLK, 1702.

Windows equal top and bottom. Stone Quoins at Angles only. Break at Centre 9in., no Pediment. Brick for Walls. Wood Frames exposed, modillions to the large Wood Cornices. Low pitch Pediments to Dormers. Very slight mouldings. Stone Door.

texture may all be made to contribute their due and legitimate share to an enduring store of diversion and pleasure to the eye.

In the foregoing analysis of the means by which architects of the seventeenth, eighteenth and early nineteenth centuries imparted interest and variety of composition to their domestic work in the Classic manner, the tale of possibilities contributory to the same end is by no means exhausted. Those so minded may readily pursue their own investigations further with the certainty of being richly rewarded by profitable discoveries. Enough, however, has been set forth to show that the art of composition in the Classic mode was not a poverty-stricken performance of fossilised and inelastic conventions. Even during the era of the

without resorting to any other specific effort of composition, the interest of design may be measurably increased. The divers bonds of brick-work, rubbed brick counterpoised to stock brick, alternations of brick and stone, brick quoins and facings for doorways and windows, with stone walls—these and sundry other combinations affecting colour and

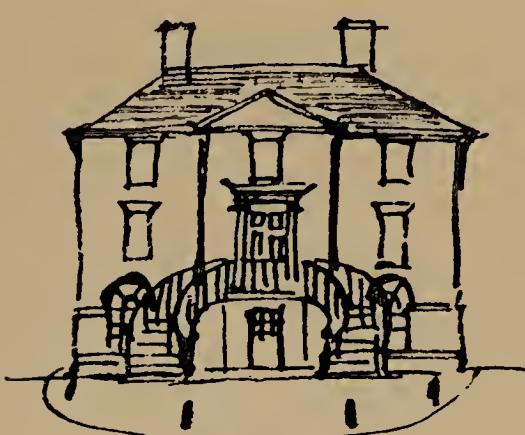


FIG. 171.—A HOUSE AT POOLE, 1796.

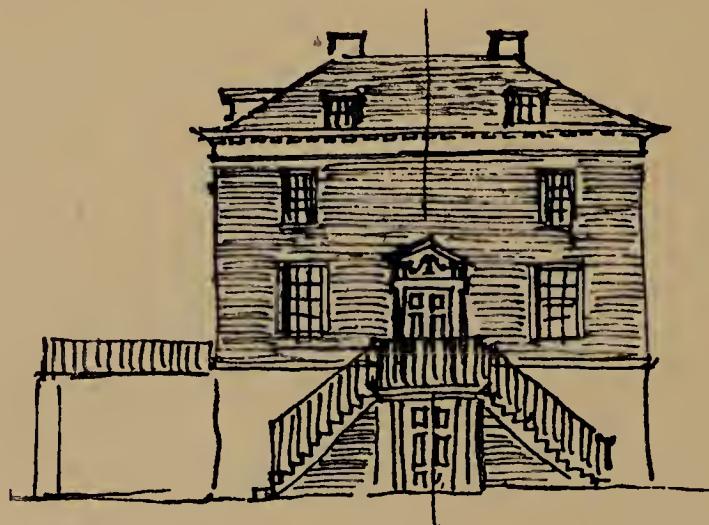


FIG. 172.—HOUSE AT SOUTHAMPTON, HAMPSHIRE, 1778. Tile Hung, Brick below, Tile Roof.

strictest and most absolute Palladian dominance, when individual initiative was more constricted by the trammels of precedent exalted to the position of fetish than at any time before or since, the English architect nevertheless contrived to diversify his compositions and make them pleasing. At no time within

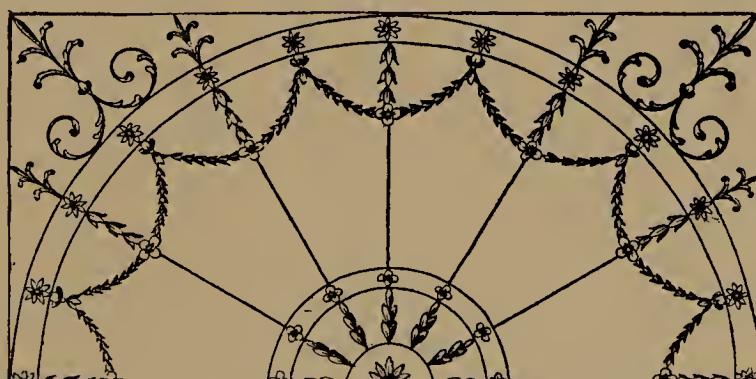


FIG. 173.—WEST STREET, LISKEARD,
CORNWALL. Slate Hung.



FIG. 174.—TYPICAL SMALL COTTAGE,
LINCOLNSHIRE. 1790. Brick and Tile.

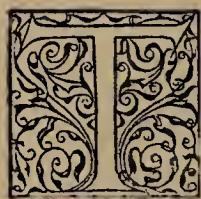
the period covered by this volume did the domestic embodiments of the Classic tradition suffer from the restraints of pedantic inflexibility. There may be *causes*, we do not deny it, but there is no *reason* why Classic interpretation may not be every whit as flexible and human now as it ever was aforetime.



A LATE EIGHTEENTH CENTURY FANLIGHT.

CHAPTER V.

CONCLUSION AND MODERN USES.



THE foregoing chapters have traced the story of the matured tradition as it is manifested in English domestic building from the period of the Restoration onwards, in other words from its first conscious fruition under the hands of Jones, Webb and Wren, to the days of its eclipse under the insistent pressure of material conditions and materialistic ideals. The history of successive phases of style; the gradual evolution of plan; the divers sorts of materials employed in building and the manner of their employment; the art of composition and the devices for diversifying its results with lively interest—all these aspects are fully presented. But something more still remains to be said, something without which the preceding discussion must needs be incomplete.

The outward effects of architectural development on the domestic side have been traced at length and, to some degree, the underlying causes have been noted. For example, it was pointed out how the retired city tradesman, the affluent merchant, or the successful and otiose professional man of the eighteenth century, having gained a sufficient competency and being minded thereafter to take life easily, set up an establishment in the country town, kept coach and horses, and dwelt in a house with ample front, an archway at one end of the façade leading into a cobble-paved courtyard at one side of which were the coach-house and stables, while opposite were the kitchens and offices. Here was an instance of purpose and function determining form and style.

In any review of past architectural achievement we must necessarily take full account of the outward and visible effects arrived at, but, at the same time, we miss the point of it all if we disregard the causes that produced those effects. To have a sympathetic understanding of the architectural result as a consistent whole, we must endeavour to grasp the relation existing between cause and effect. We must likewise bring ourselves to a lively realisation of the fact that architecture does not exist in plan alone, nor in elevation and composition alone. We must realize that all the elements equally are bound together in a subtle union.

We must, in other words, realize that architecture is inevitably expressed in three dimensions, not in two; that the union of plan and elevation, by a process

of proper correlation, will give the result in the third dimension ; that plan considered alone, or elevation considered alone, will surely lead us astray ; that function and purpose must determine not plan only, nor form only, but plan and form together.

In applying the lessons learned from a study of the domestic work accomplished in the past, we cannot expect to duplicate exactly the alluring examples of other days, nor would it be desirable so to do. The outcome of such an attempt would be merely an exploit in archæology. Besides, we have a different set of conditions to meet, and we are often obliged to work with different materials which carry with them and impose upon us their own particular limitations.

What we must do is to see how the men of earlier centuries met the problem of causes and produced the result of effects, and then meet our own problems and produce our own effects by bringing to bear upon the task the same free, fresh and vital spirit.

There is no question that most architects are wont habitually to over-emphasize the element of plan in domestic work to the detriment of form and style. On the other hand, a great many laymen regard only form and style to the exclusion of due claims of plan. It is only by preserving an appropriate balance between the two and producing a sympathetic, co-ordinated, three-dimensional result that anything worth while and really vital in character can be accomplished.

After all is said and done, our architecture is just exactly what we make of it, and just precisely as good or as bad as we deserve to have it. While we study the work of the past, reverencing and admiring it as it should be reverenced and admired, we must not allow ourselves to be carried away by a blind impulse of emulation, which can lead only to irrational copying. We must study sympathetically, and study all the effects, but, while we are doing this, we must study wholly, we must study causes and effects alike for they cannot be divorced ; we must study not only the effects, but how and why the old architects arrived at those effects, and what were the causes that led them to produce exactly those effects and not some others ; we must study the "why" and the "how" in every aspect of the three-dimensional result ; we must use ancient tradition as a trusted guide and a point of departure for fresh endeavours, and we must employ the worthy performances of older times as a basis of criticism ; we must not cast precedent aside nor contemn it, but seek to enlarge it.

Then shall we not work in the dark nor as slaves, but freely and with understanding ; then shall we derive full benefit from our examination of the houses wrought by the old architects and builders ; then shall we dress our conceptions not merely in the old clothes of a bygone age, but in new material fashioned to fit, and fit perfectly, the needs of to-day. Then shall we be doing our duty and enjoying our privilege by carrying on and keeping alive the essentials of well building, for intelligent evolution is the true meaning of modernity.

SERIES OF PLATES
ARRANGED FOR COMPARATIVE
PURPOSES.

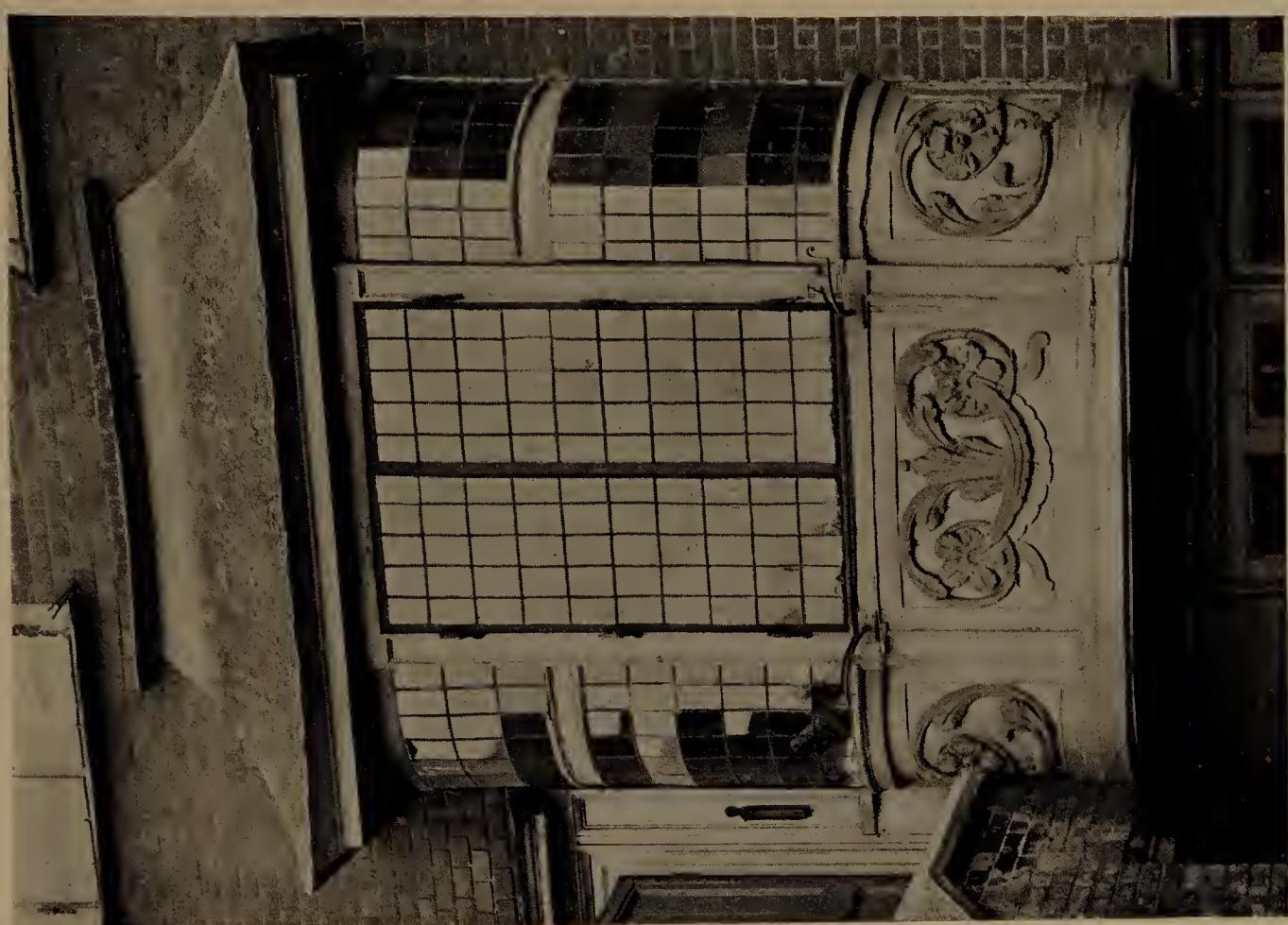


FIG. 176. A BAY WINDOW AT GUILDFORD. About 1660.



FIG. 175. LATE XVIIth CENTURY GLAZING IN AN OXFORD FRONT.



FIG. 178. THE RECTORY AT SANDY, BEDS.

Built originally as a house for Lord Ongley it became the Rectory to the neighbouring church. The rectangular massing and grouping is singularly modern. *Circa 1707.*

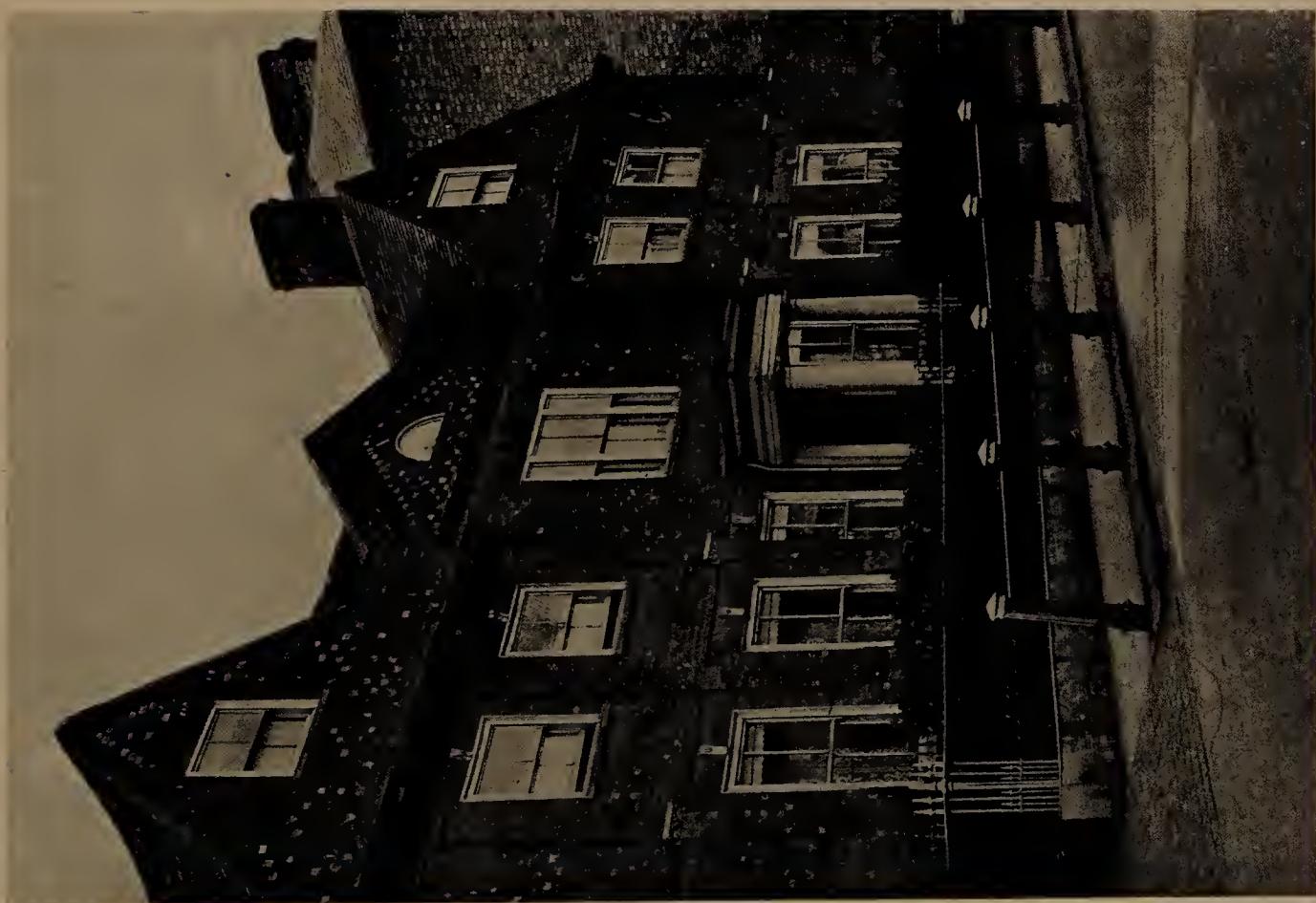


FIG. 177. LEIGHTON BUZZARD, BEDS.

A blend of the 17th century tradition with that of the early 18th. The porch was added later, and the windows have been shorn of their original sashings.



FIG. 179. OLD WARDEN RECTORY, BEDFORDSHIRE.

In this design the gambrel roof and hooded gables demonstrate the survival of earlier ideas to the period of 1790 and later.



FIG. 180. CRAWLEY HOUSE, CRAWLEY PARK.

Built for the Orle-Bar family in 1780, this house received additions on the left in 1850 in the same style. The interior fitments show remarkable delicacy.



FIG. 181. RAMSBURY, WILTSHIRE. A picturesque grouping of three parts.



FIG. 182. HOUSE ON THE PROMENADE, CHELTENHAM.
JOHN PAPWORTH, Architect.

Circa 1825.

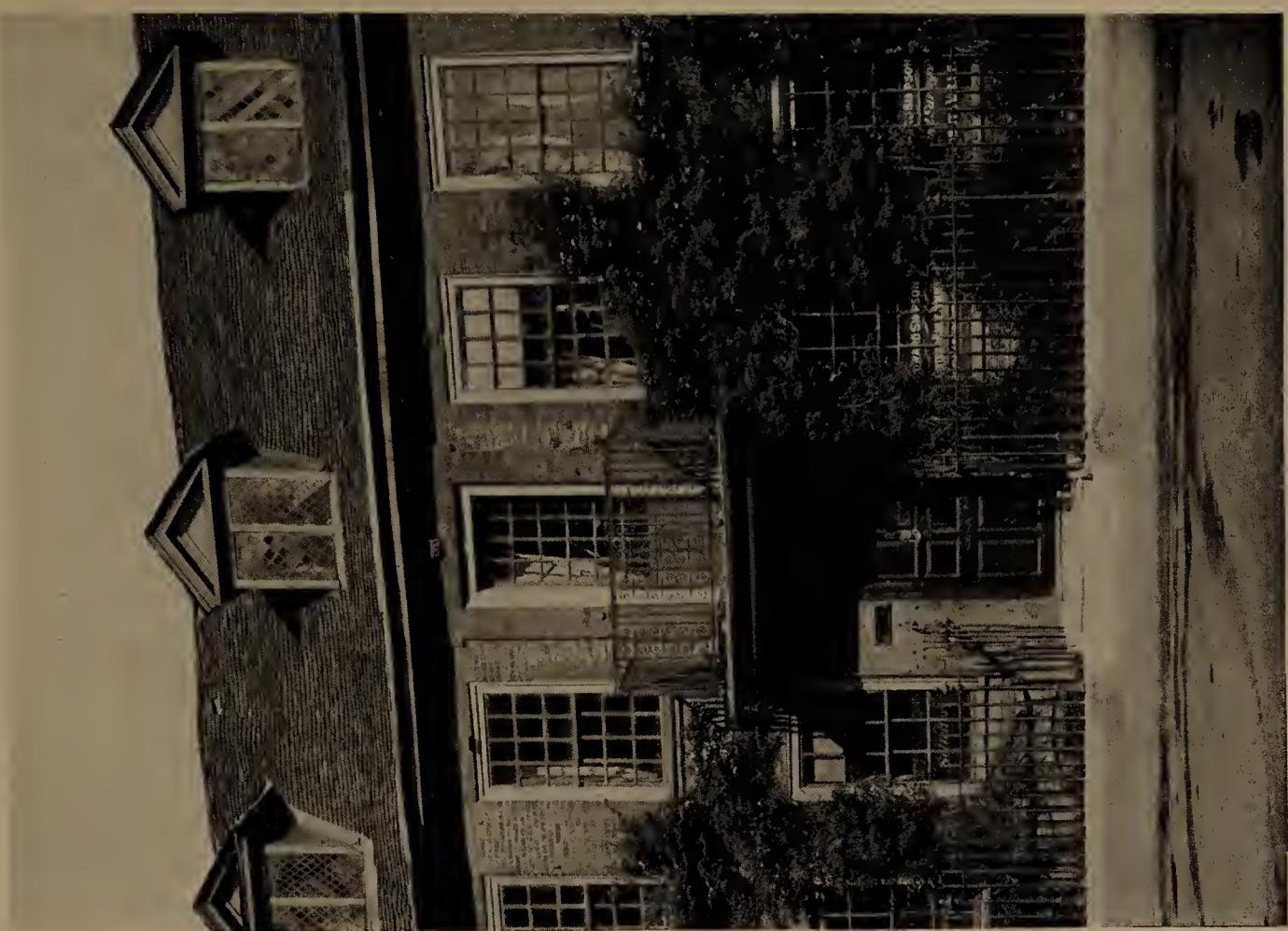


FIG. 184. NO. 1, ST. PETER'S STREET, ST. ALBANS.
A fine brick facade fronting a Tudor structure. It was remodelled to suit Vandermeulen, the Dutch painter. It has since been completely spoiled. 1670.

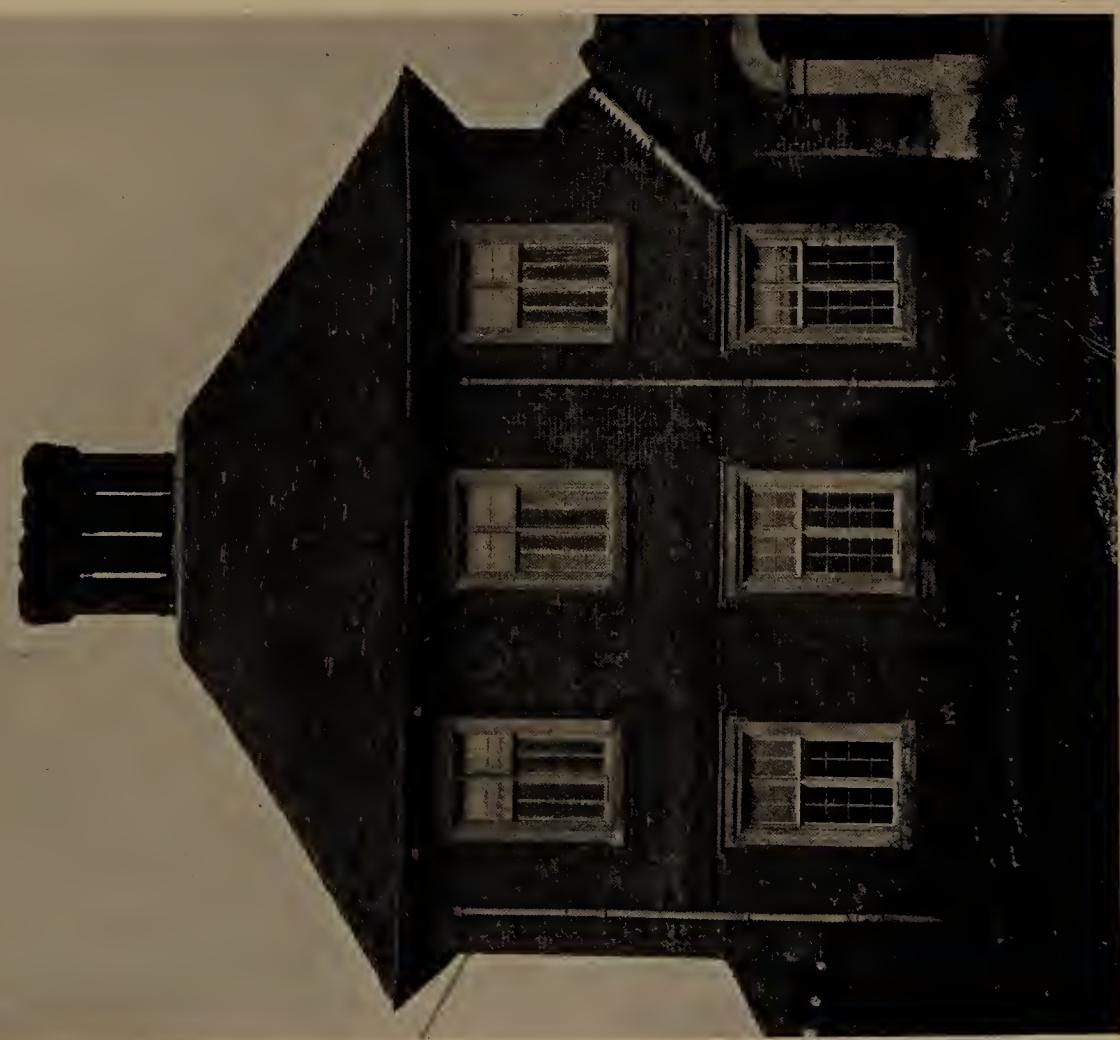


FIG. 183. BROGBOROUGH MANOR, BEDFORDSHIRE.
Altered and changed in detail, but in mass as it appeared when Cromwell stationed his troops there at the time of Naseby. Circa 1645.



FIG. 185. A STONE HOUSE AT STONY STRATFORD.

This is interesting in the blend of classic detail with the local tradition.

Circa 1670.

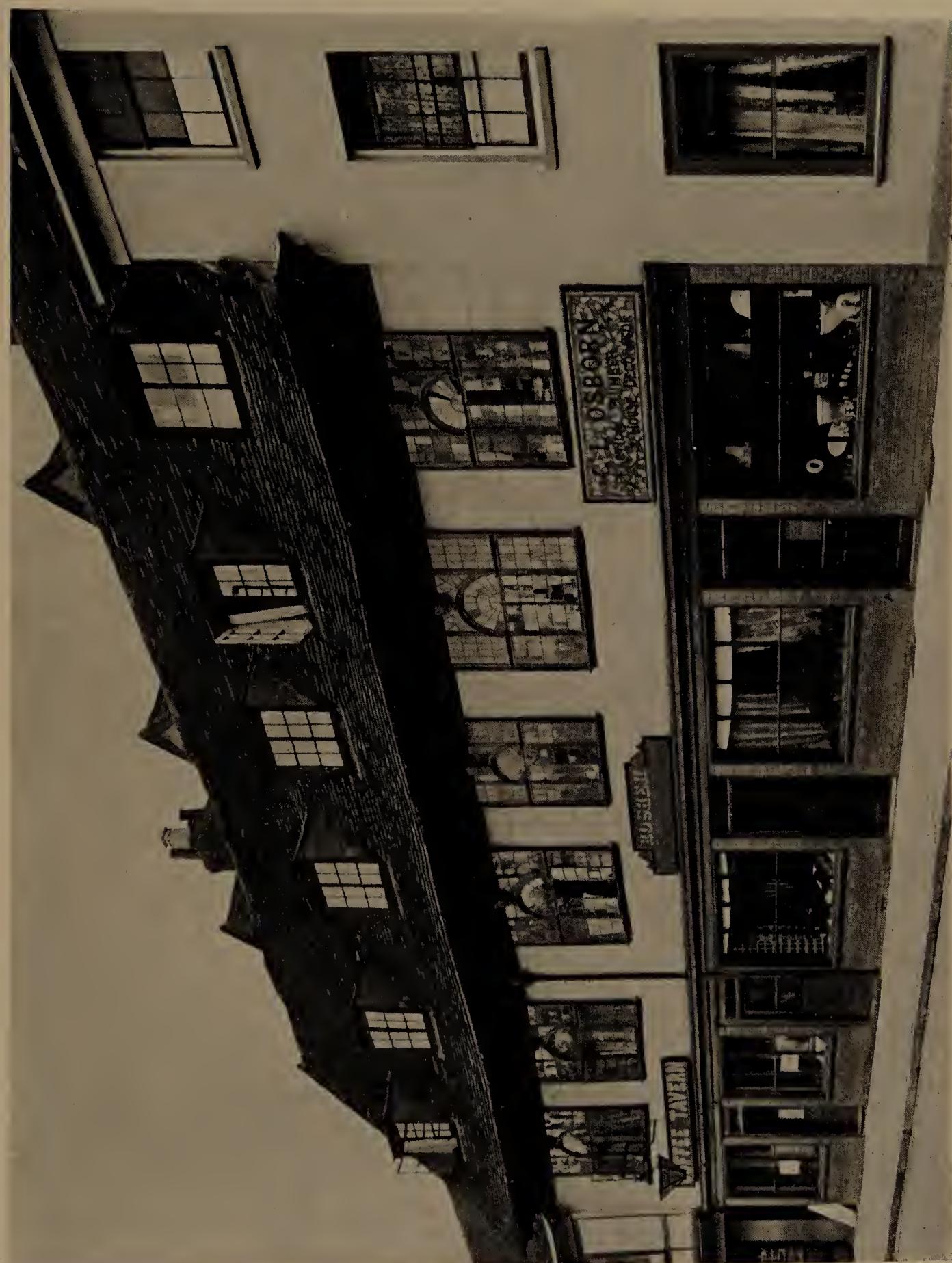


FIG. 186. HADLEIGH, SUFFOLK.

A Transitional House.

Circa 1665.



FIG. 187. STONE HALL, BALCOMBE.
A Transitional House of the Restoration. 1675.



FIG. 188. HARLINGTON MANOR, BEDFORDSHIRE.
This house has a Tudor fabric. In 1670 the central portion was added and the whole stuccoed in imitation of stone. The resulting composition is attractive.

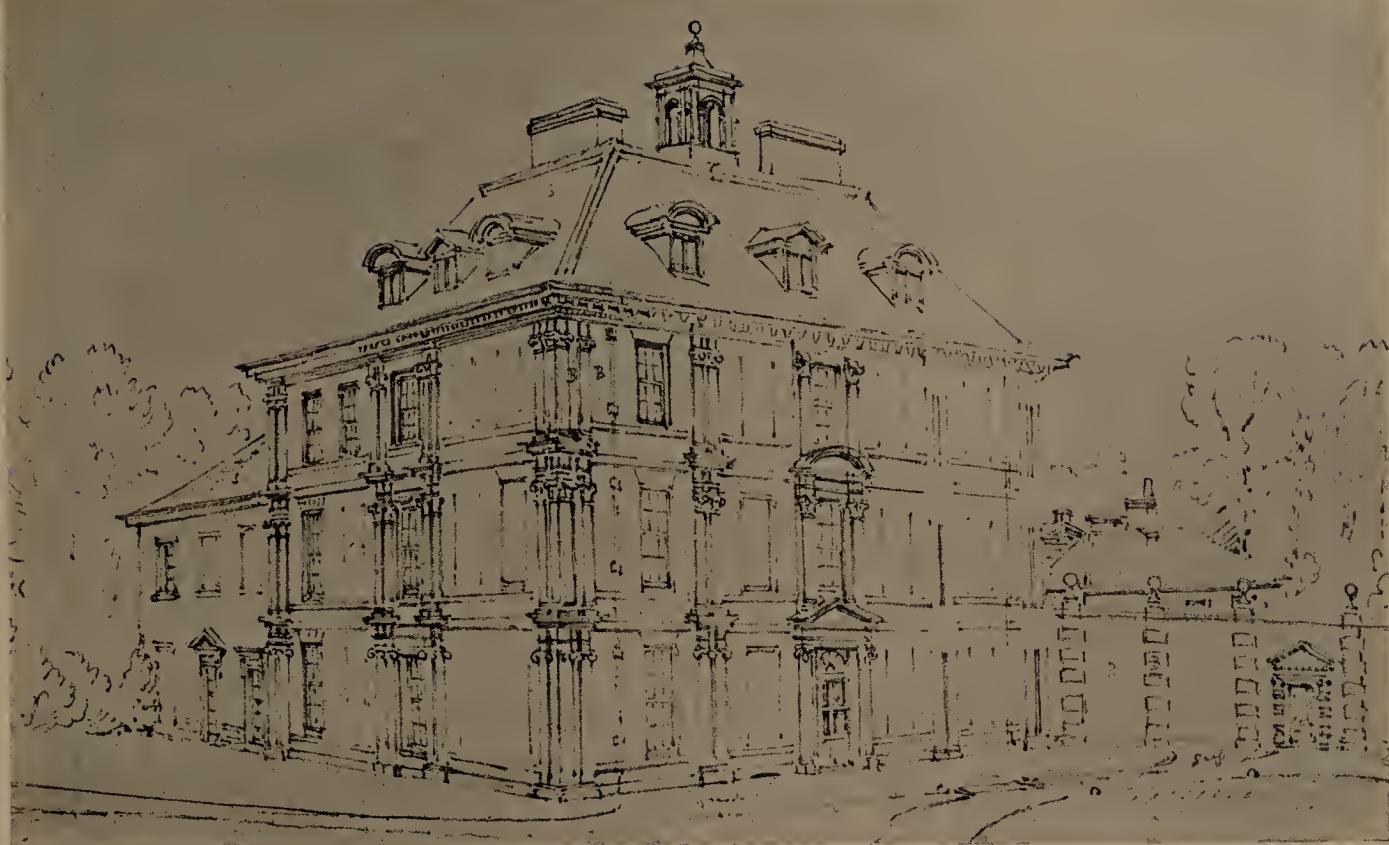


FIG. 189. HALL BARN, NEAR BEACONSFIELD, BUCKINGHAMSHIRE.
Now disappeared. Transitional Period.



FIG. 190. 39 ST. MARY'S STREET, HIGH WYCOMBE.
This house is an example of the transition that took place in the style of building after the Restoration. The windows were originally finished in the mullioned fashion. *Circa* 1670.



The Garden Front.



South or Entrance Front.

FIG. 191. ASPLEY HOUSE, ASPLEY GUISE, BEDFORDSHIRE.

Circa 1695.



FIG. 193. A HOUSE IN BUCKINGHAM.
The flat bands give a pleasant horizontal diversity to the three stories of this brick and stone front. *Circa* 1715.



FIG. 192. EGGINGTON MANOR, BEDS.
Four square and upright like the Huguenot fugitives, who built it after the Revocation of the Edict of Nantes. *Circa* 1700, 1710.



FIG. 194. "ANTHONY," CORNWALL.

The Porte-Cochère was added later.

Built by JAMES GIBBS.



FIG. 195. BOURTON ON THE HILL, GLOUCESTERSHIRE,

A mediæval house with a stone front.

Circa 1715.



FIG. 196. MANOR HOUSE, CLIFFORD CHAMBERS, GLOUCESTERSHIRE.
The lingering of the E plan composition produces a novel massing.

Circa 1700.

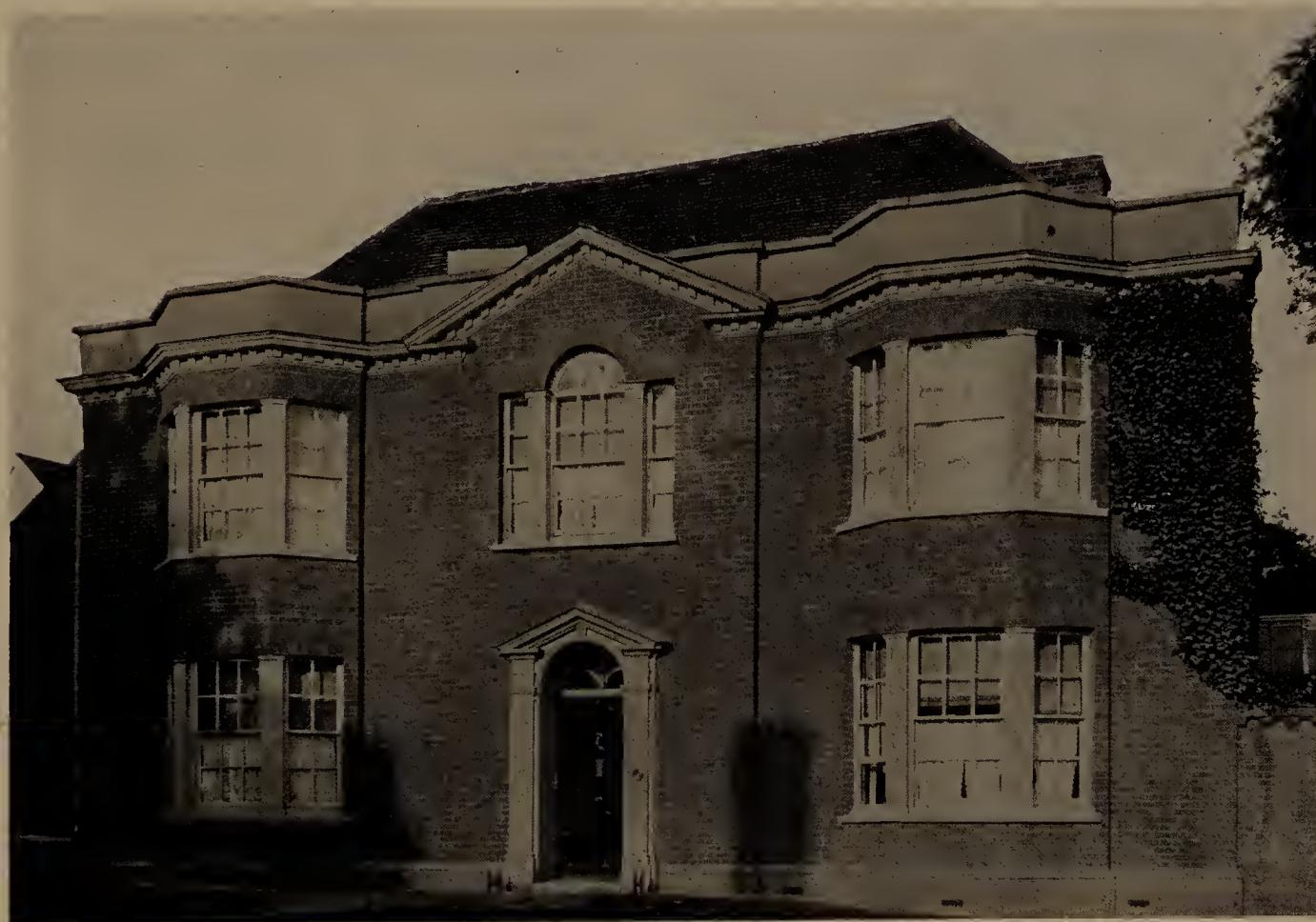


FIG. 197. LAVENHAM, SUFFOLK.

In this house the chief interest is the play of the cornice around the bays and ascending the pediment, giving accent to the central features.

Circa 1750.

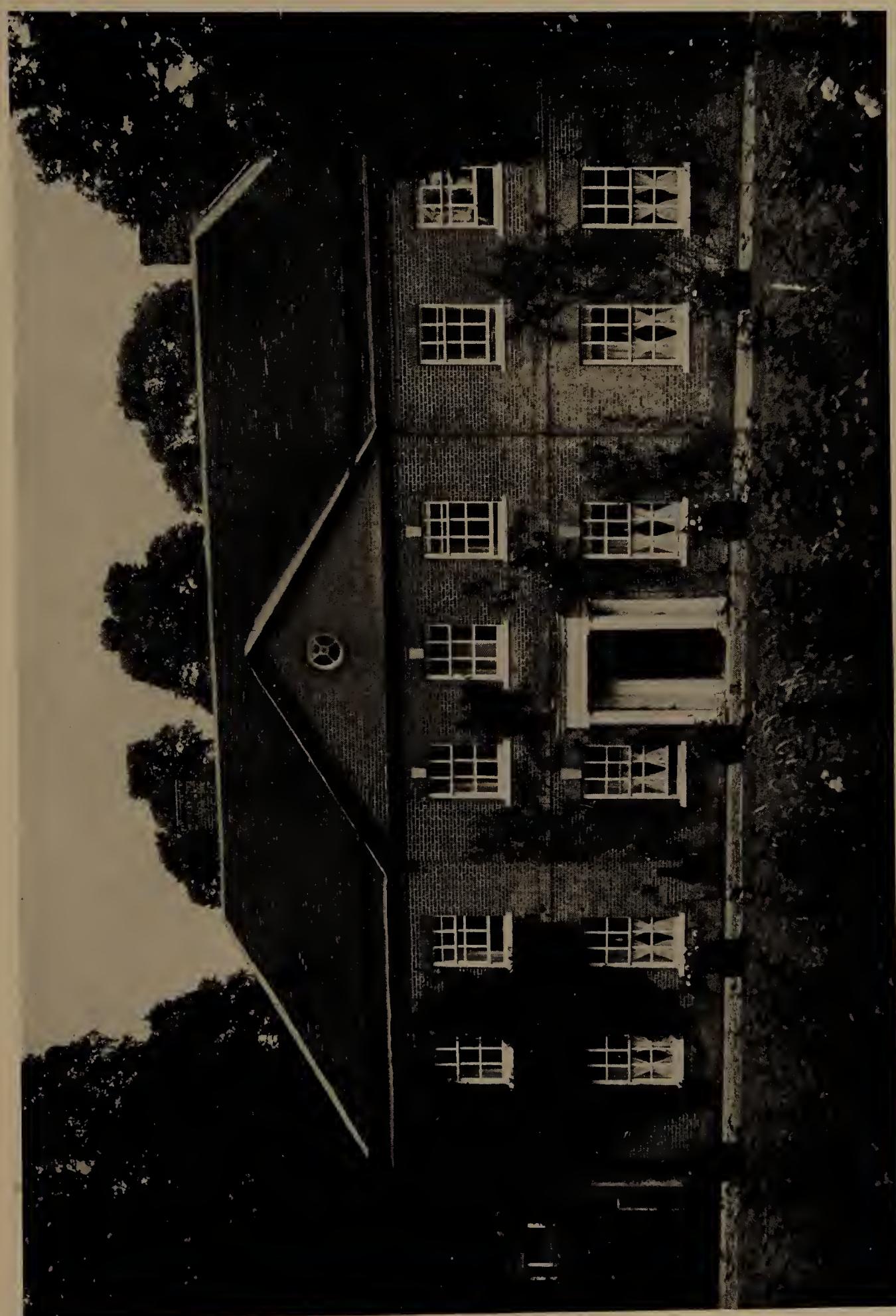


FIG. 198. THE MANOR HOUSE, KENSWORTH, BEDFORDSHIRE.

Simple and dignified in its breadth and grouping. The plain tiled roof increases the scale.



FIG. 199. HOLMHURST.

One of the most prominent of the 18th century houses in the City of St. Albans.

1730.



FIG. 201. HOUSE AT SAFFRON WALDEN.
Circa 1770.



FIG. 200. THE VICARAGE, CHESHAM, BUCKINGHAMSHIRE.
The middle period of the 18th century.

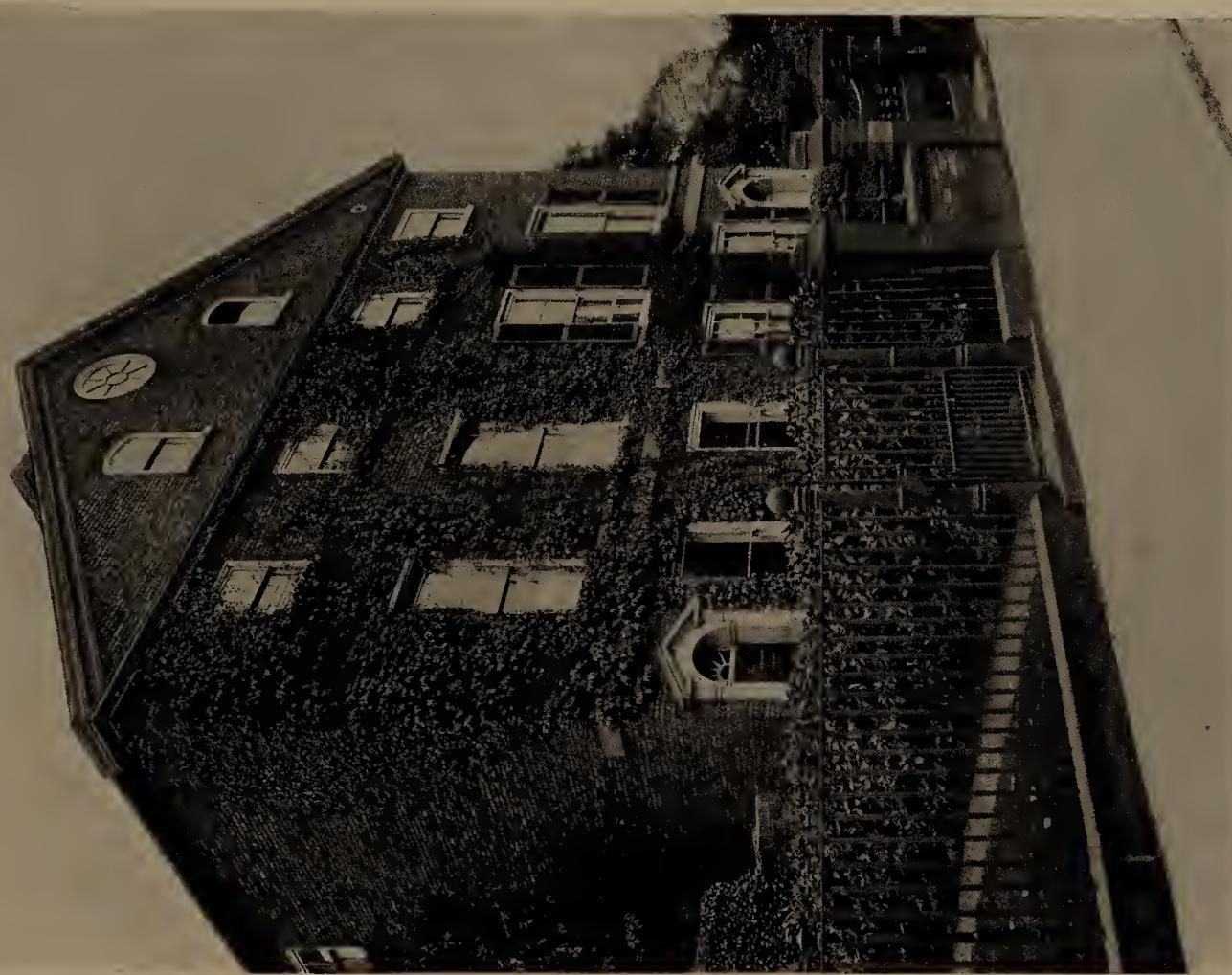


FIG. 203. A PAIR OF HOUSES UNDER ONE PEDIMENT AT
BOOTHAM, YORKSHIRE.

CARR, of York, Architect.



FIG. 202. HOUSE AT THE CORNER OF BEDFORD SQUARE
AND MONTAGUE PLACE, LONDON.

THOMAS LEVERTON, Architect.

1769.



FIG. 205. WOBURN, BEDFORDSHIRE.
This four-storyed house was refronted in 1800.



FIG. 204. GATE PIERS AT PLYMOUTH. 1775



FIG. 206. THE FRIENDS' SCHOOL, YORK.
CARR, of York, Architect.

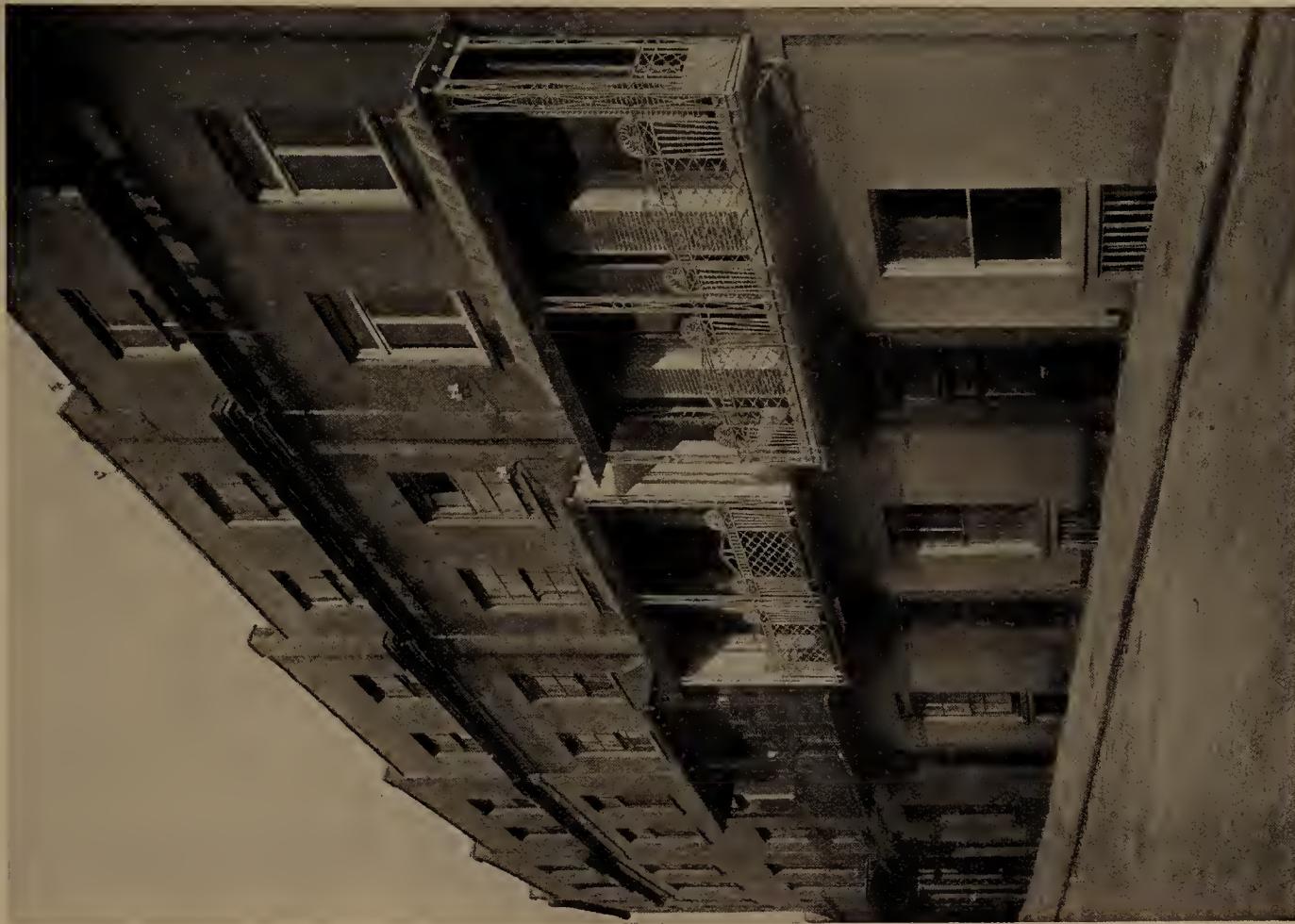


FIG. 208. A TERRACE AT CLIFTON.
Circa 1810.



FIG. 207. HOUSE IN CARDINGTON ROAD, BEDFORD.
Built by JOHN WING, Architect.
1809.



FIG. 209. COLONNADE AT CLIFTON.

Circa 1800.

FIG. 210. KENT GRANGE, HAMPSTEAD.

Circa 1810.

"Sense and Sensibility."



FIG. 211. A SMALL HOUSE AT AMWELL. 1780.
An interesting corner house.



FIG. 212. A TERRACE AT BANBURY, OXON.
The division of the houses by pilasters is unusual, but the effect is satisfactory.



FIG. 213. SOUTHILL PARK, BEDFORDSHIRE.

From a drawing by F. W. Stockdale.

HENRY HOLLAND, Architect. 1795

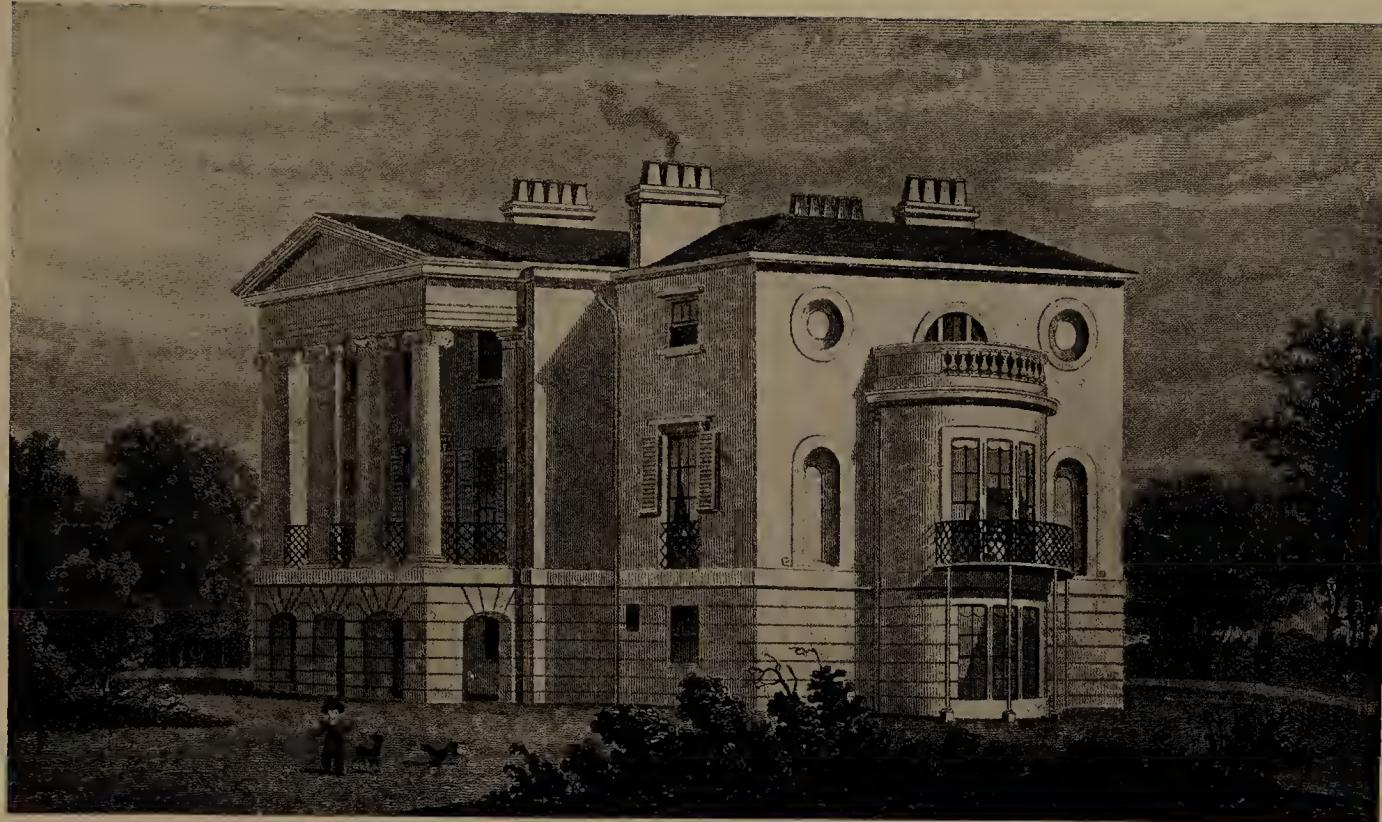


FIG. 214. SOUTH VILLA, REGENT'S PARK.

From a drawing by T. H. Shepherd.



FIG. 215. HANOVER LODGE, REGENT'S PARK.

From a drawing by J. H. Shepherd..

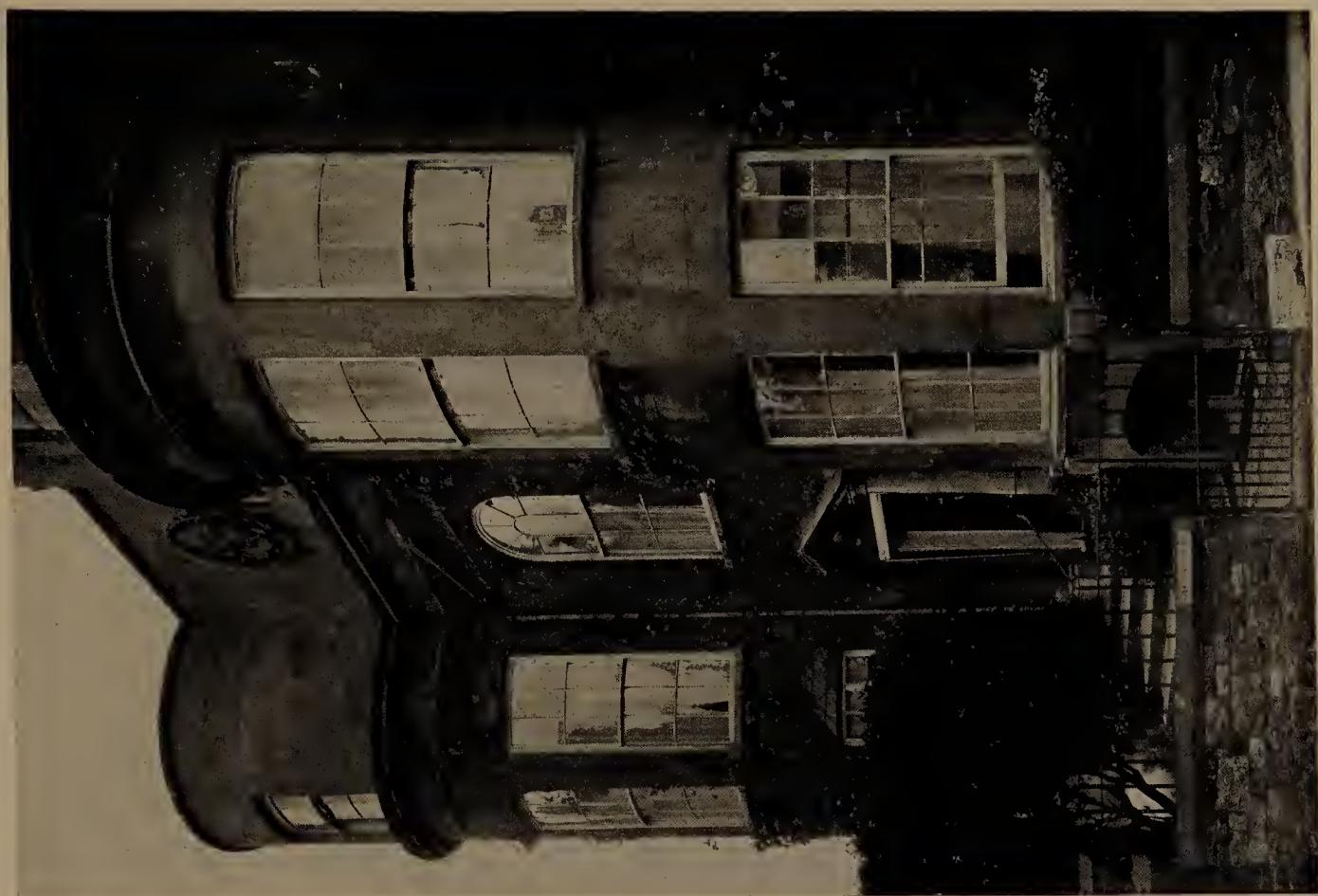


FIG. 217. A STONE-BUILT HOUSE AT CLIFTON.

Circa 1820



FIG. 216. PITTVILLE SPA, CHELTENHAM.



FIG. 219. SHOP FRONT AT WARE. *Circa* 1810.



FIG. 218. SHOP FRONT AT EAST STREET, WAREHAM. *Circa* 1775.

BAY WINDOW at BALDOCK

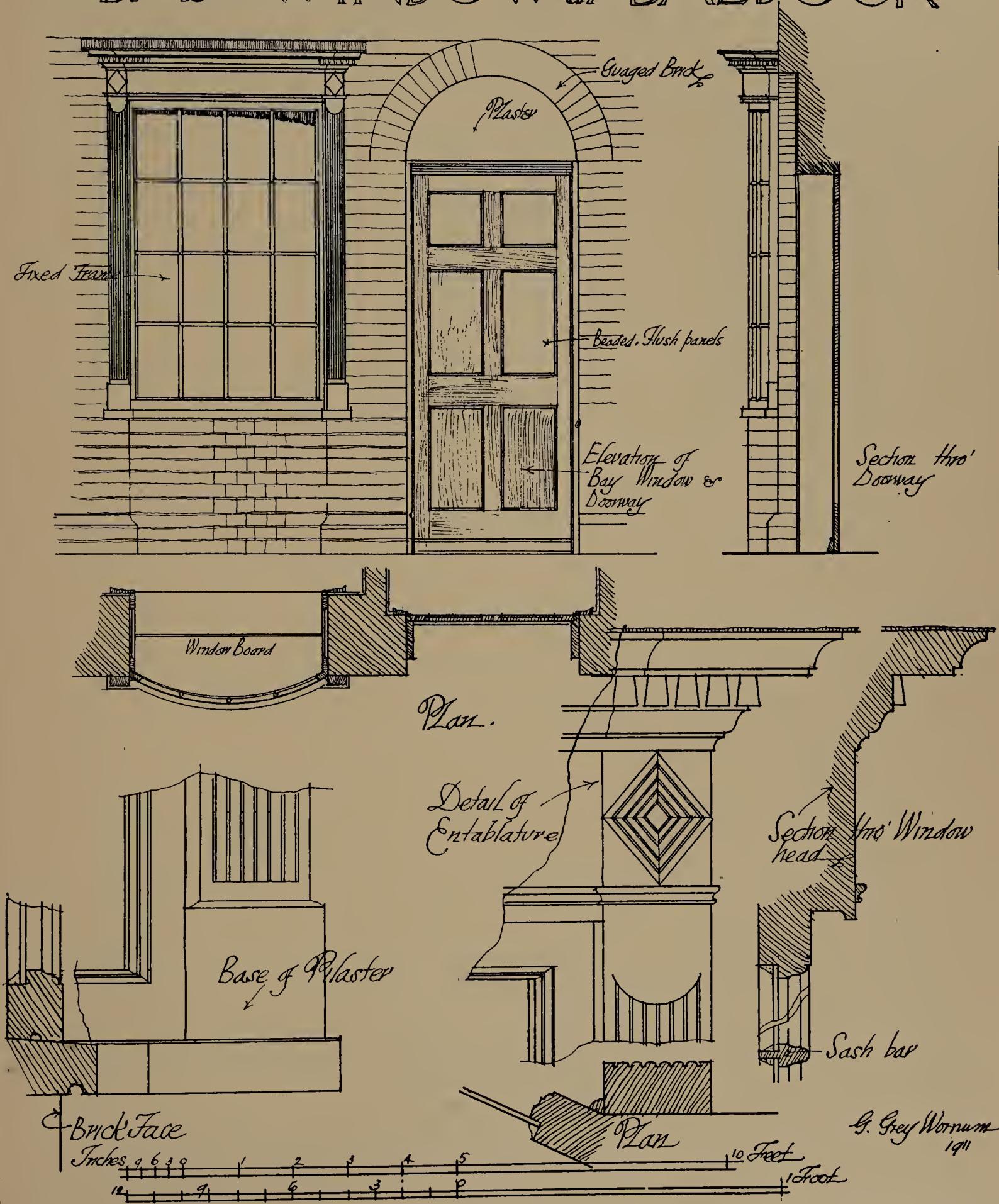


FIG. 220.

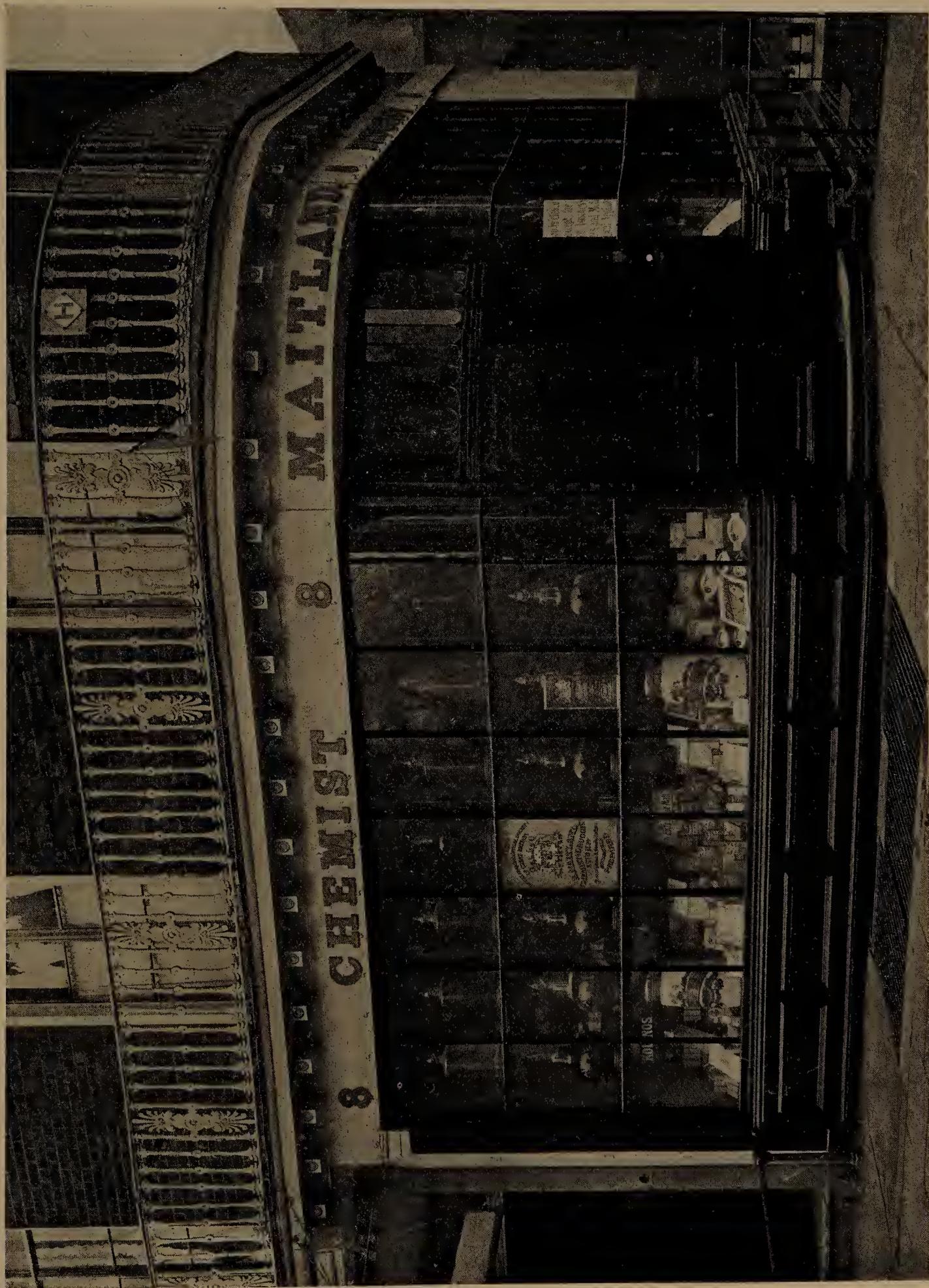


FIG. 221. A SHOP FRONT IN TORRINGTON PLACE, LONDON.

Designed by GEORGE MADDOX.

Circa 1815.



FIG. 222. A PORCH AT SIDMOUTH, DEVONSHIRE. 1800.



FIG. 223. SHOP FRONT AT YARMOUTH.



FIG. 224. A TRELLISED BALCONY AT SIDMOUTH.



FIG. 225. SIDMOUTH.

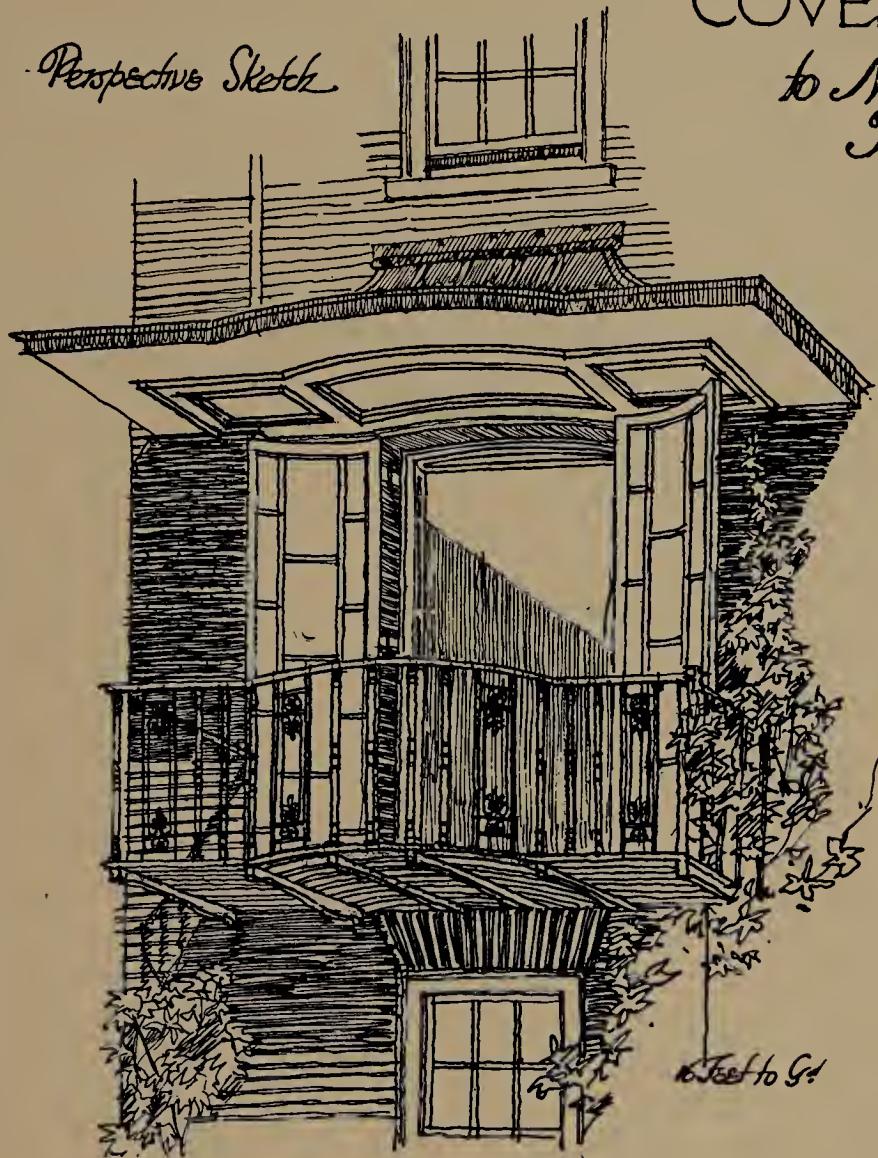
The Architecture of Great Grandmamma.

1820.

COVERED BALCONY

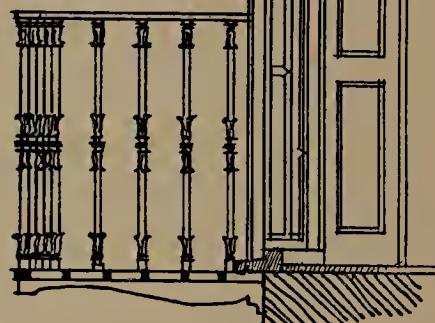
to No. 110 Heath St.
Hampstead

Perspective Sketch

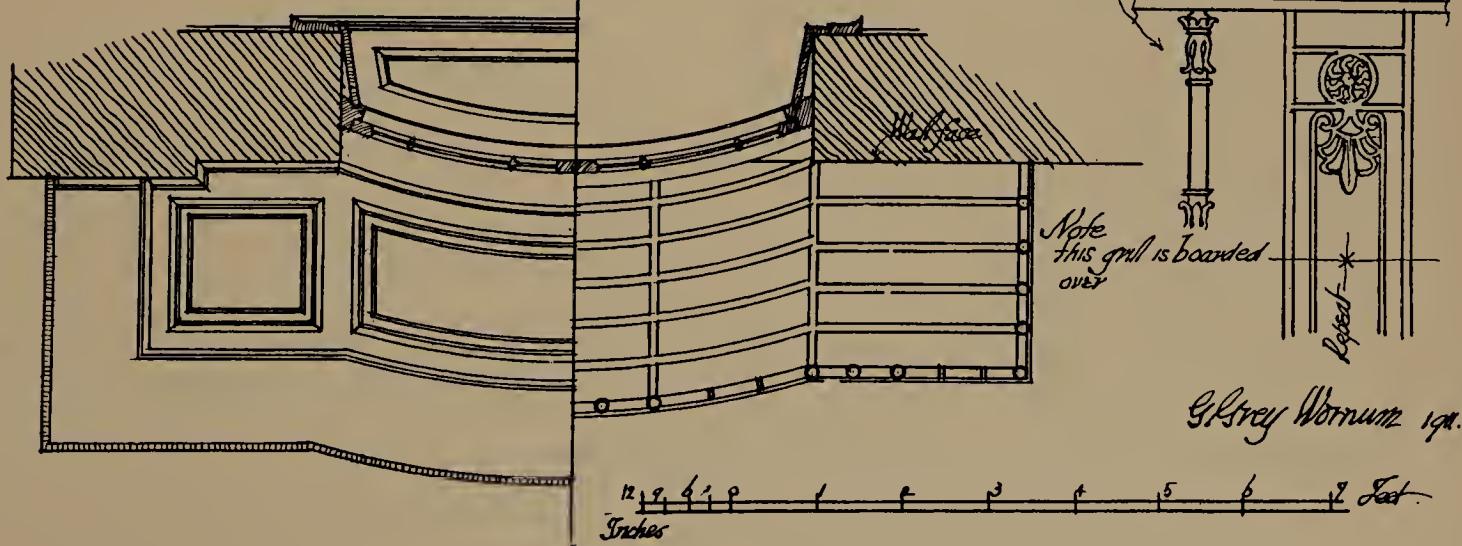


Lead Roll

Section



Half Plan of Canopy + Half Plan of Balcony Enlarged detail of Ironwork



G. Grey Wornum 1911

12 9' 6" 1' 4" 3' 1" 5' 6" 8' feet
Inches

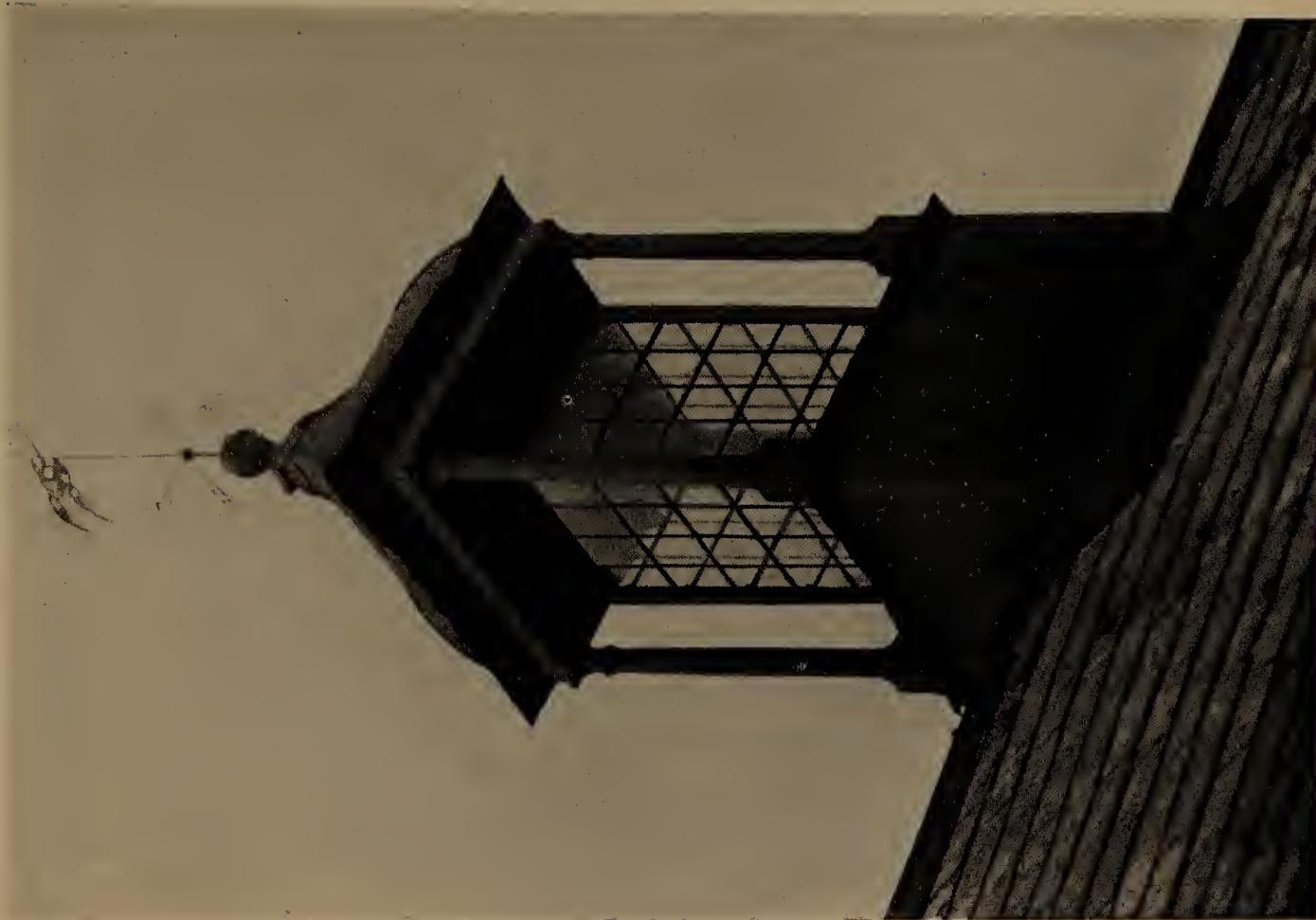
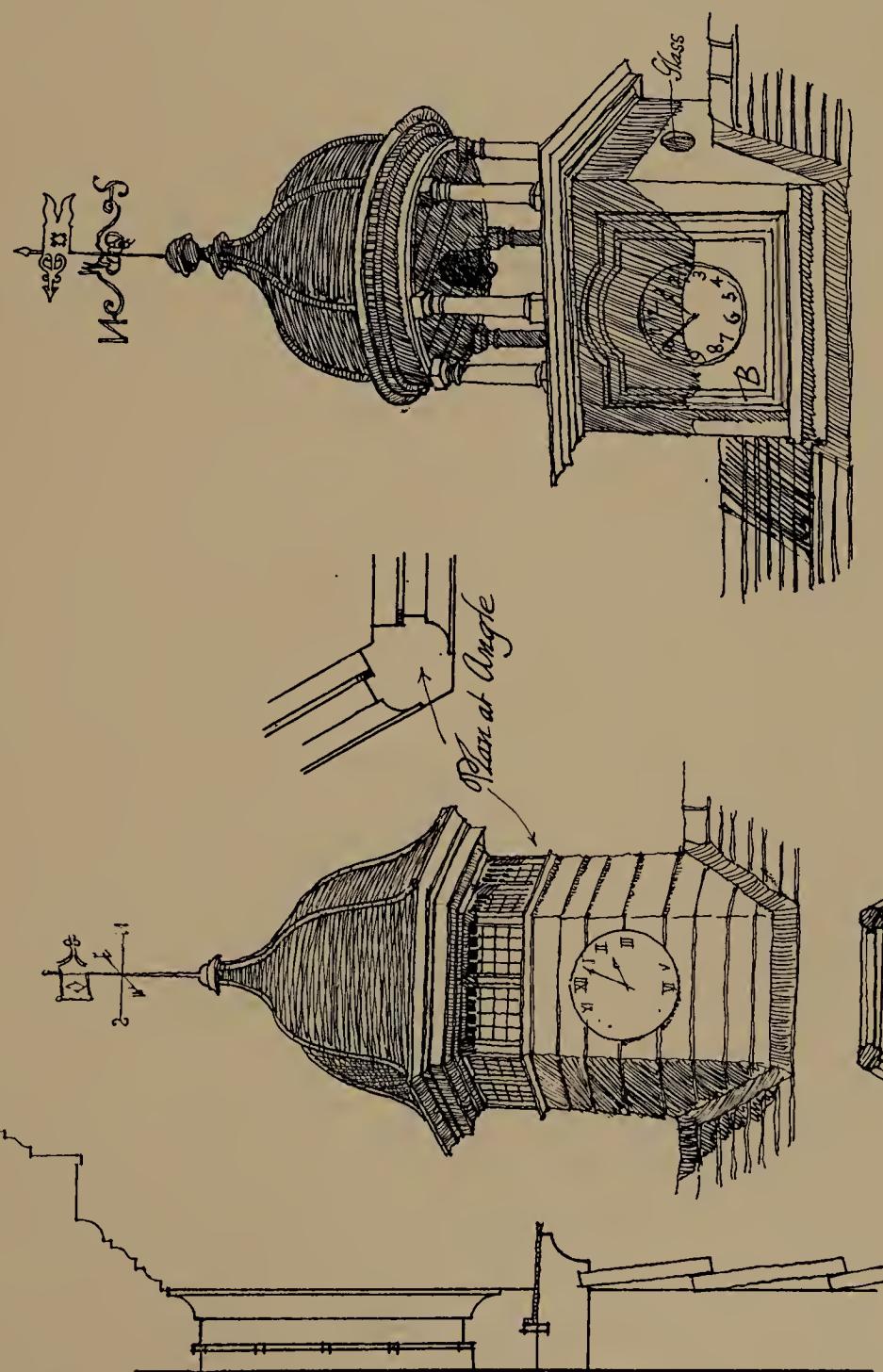


Fig. 227. ROOF-LANTERN ON ALMSHOUSES AT ABINGDON. *Circa* 1700.

Fig. 228. CUPOLA, AT WOOD STREET, WALLINGFORD. *Circa* 1705

STABLE TURRETS



Approx. Scale for Details
1 Foot
Inches 12 9 6 3 0

Stable Turret. Bromley Palace Stable Turret House at Rickmansworth, G. Grey Warriner 1911



FIG. 230. BELTON HOUSE, GRANTHAM.
Attributed to Sir Christopher Wren.



FIG. 231. STAIRCASE AND LANDING, HARINGTON HOUSE, BOURTON-ON-THE-WATER.
Circa 1730.

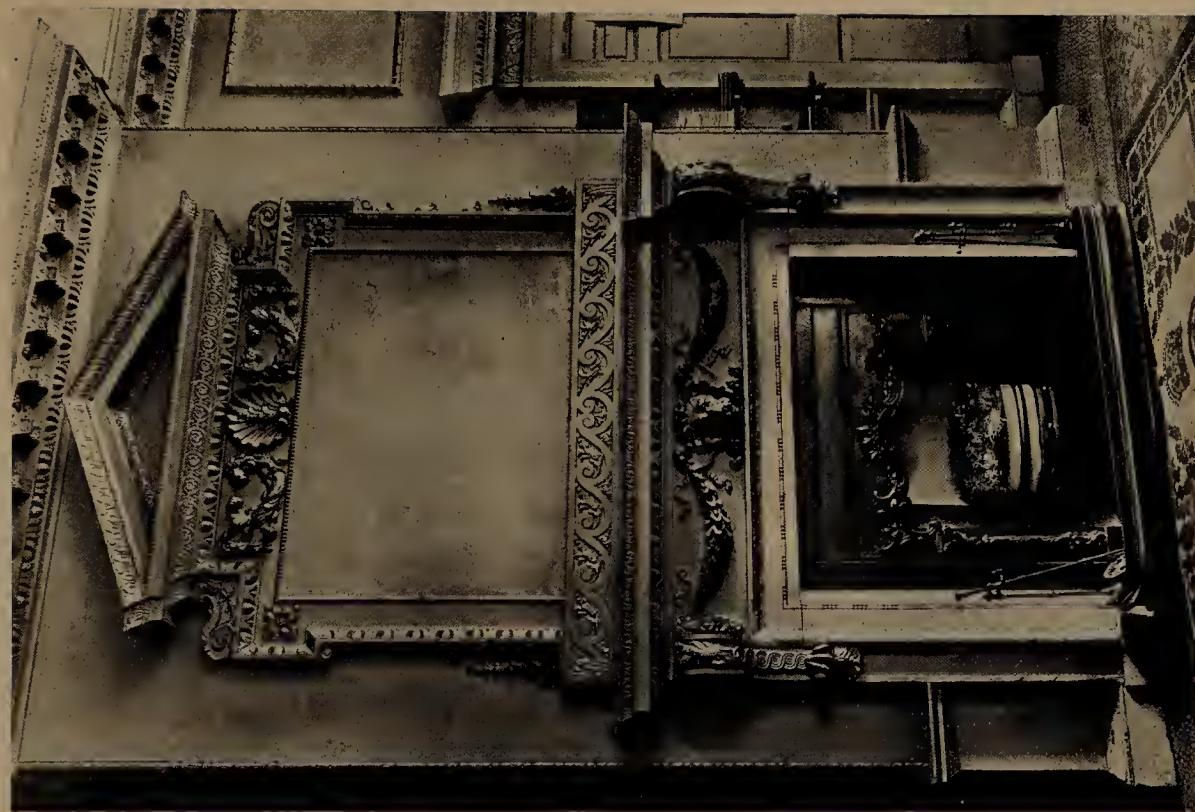


FIG. 233. CHIMNEY-PIECE IN WHITEHALL GARDENS.



FIG. 232. BUCKINGHAM STREET, STRAND. Circa 1680.



FIG. 234. 11 DOWNING STREET, WHITEHALL.

Early 18th Century.



FIG. 236. ASPLEY HOUSE, ASPLEY GUISE.



FIG. 235. 76 DEAN STREET, LONDON, W.

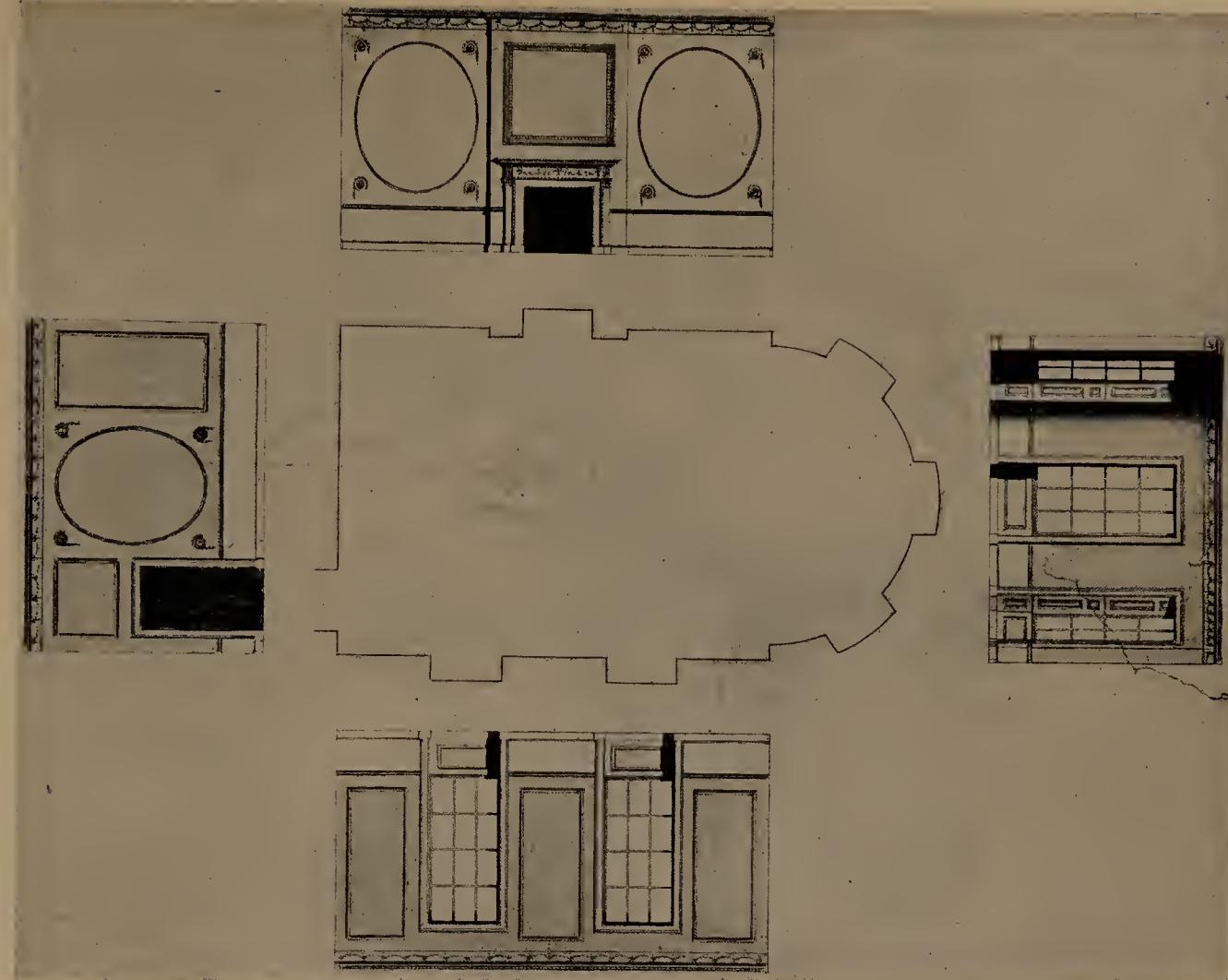


FIG. 237. A PALLADIAN INTERIOR.
From a contemporary design.

Circa 1775.

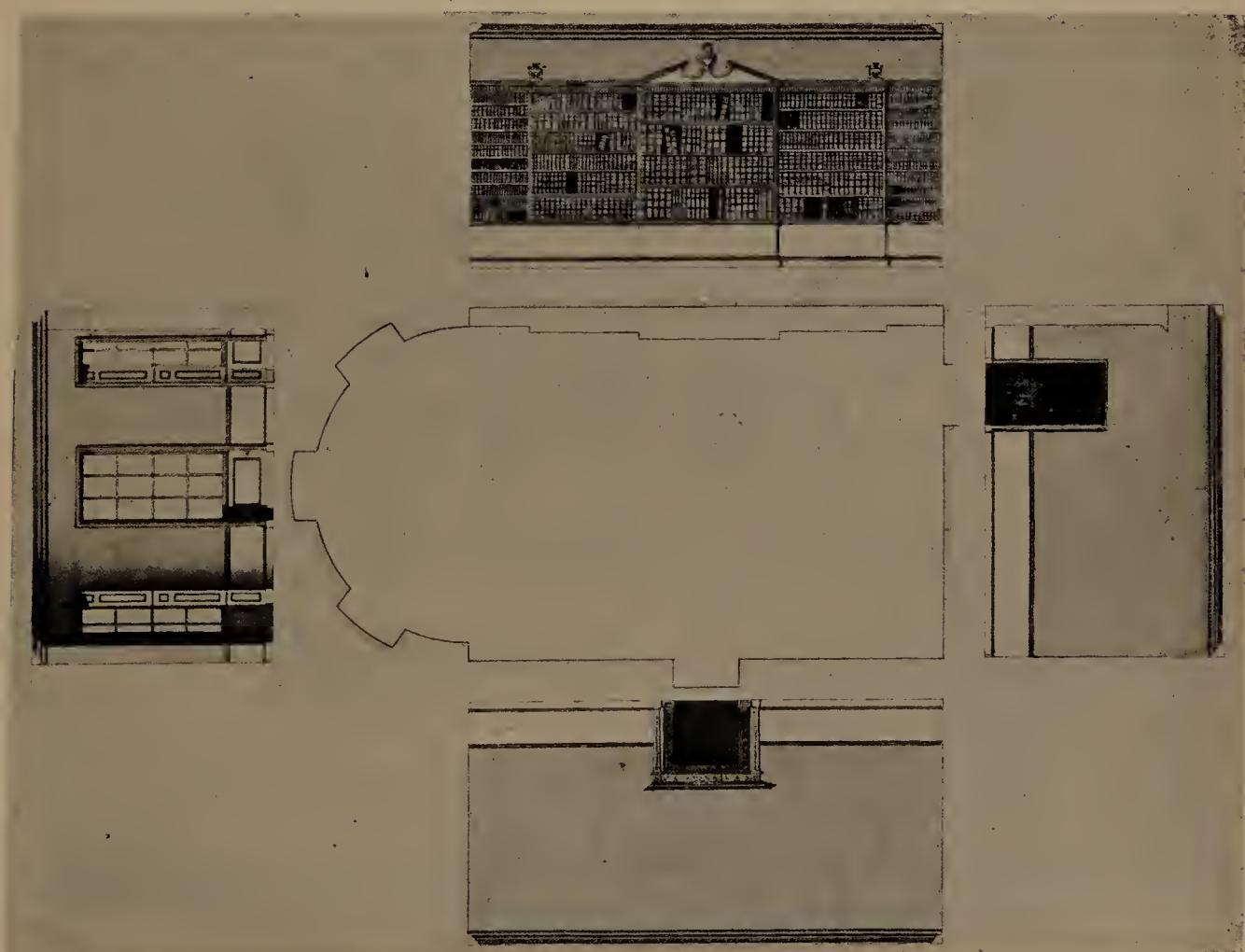


FIG. 238. A GEORGIAN LIBRARY.
From a contemporary design.

Circa 1775.



The Dining Room.

FIG. 239. MELLERSTAIN, SCOTLAND.

ROBERT ADAM, Architect.

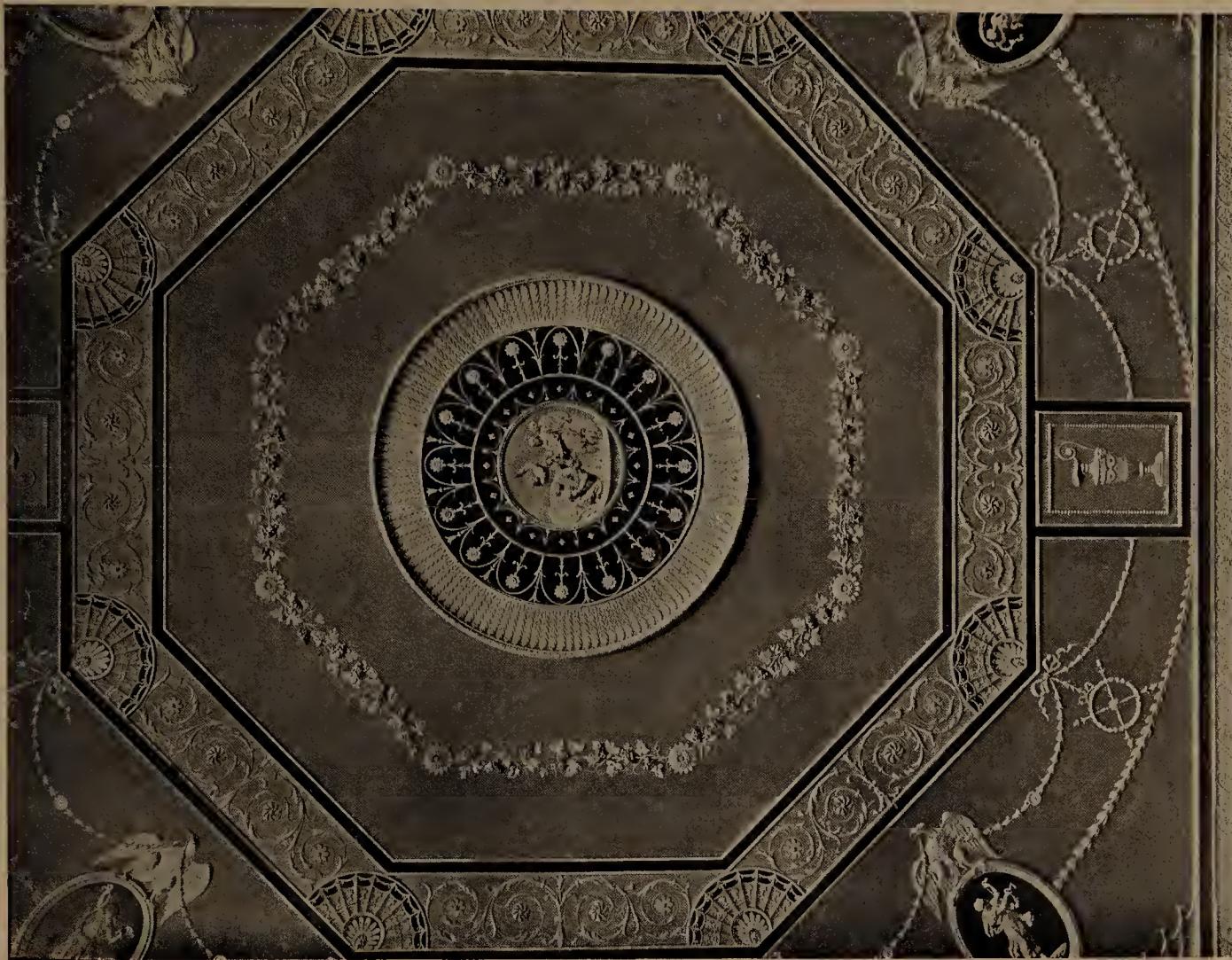


FIG. 241. MELLERSTAIN, SCOTLAND.

By WILLIAM ADAM.
Circa 1760.

FIG. 240. OLD WAR OFFICE, BUCKINGHAM HOUSE.

By BRETTINGHAM.
PALLADIAN AND ADAM CEILINGS CONTRASTED.



FIG. 242. ANTE-ROOM, CARLTON HOUSE, LONDON.

An example of the Directoire Mode.

HENRY HOLLAND, Architect.



FIG. 243. THE BALL-ROOM, CARRINGTON HOUSE, WHITEHALL.

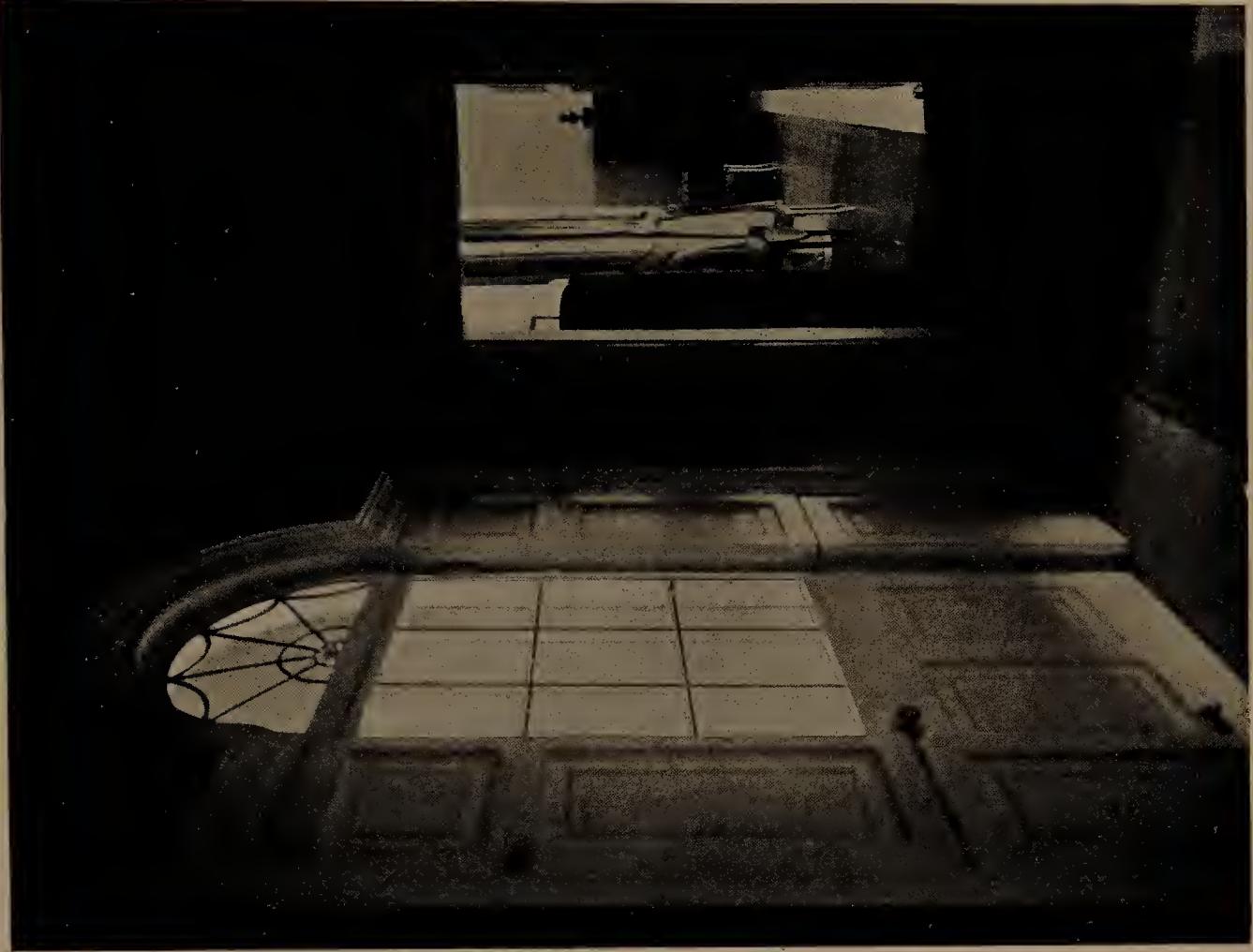
From the south end. Now destroyed.

Architect, SIR WM. CHAMBERS.

FIG. 244. THE ENTRANCE HALL, DERBY HOUSE, STRATFORD PLACE.
ROBERT ADAM, Architect.



FIG. 245. AVENUE HOUSE, AMPHILL, BEDFORDSHIRE.
HENRY HOLLAND, Architect. 1775, 1794.
Corridor to the Saloon.



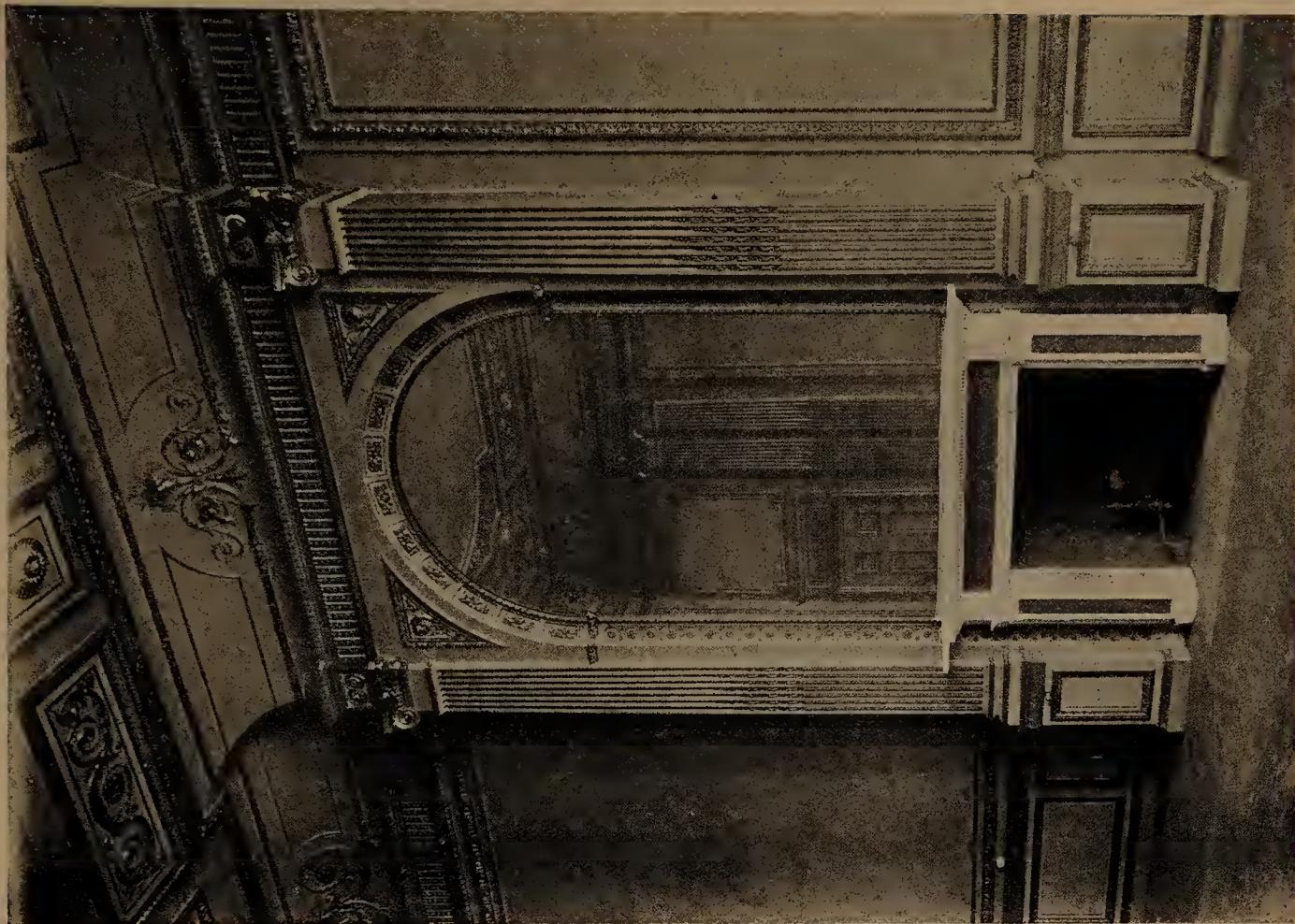


FIG. 247. A REGENCY INTERIOR.

Camelford House, Park Lane. Now destroyed.
1806.



FIG. 246. STRATFORD HOUSE, NOW DERBY HOUSE.

Small Drawing Room.
ROBERT ADAM, Architect.
1806.



FIG. 248. STAIRCASE HALL AT CUMBERLAND HOUSE, WHITEHALL.

SIR JOHN SOANE, Architect.



FIG. 249. AMPHILL HOUSE, AMPHILL, BEDFORDSHIRE.

The end of the 18th Century Tradition.

Attributed to H. E. KENDALL, Architect.

Circa 1829.



FIG. 250. WORMINGTON GRANGE, WORCESTERSHIRE.

An early nineteenth century example which retains the square proportions of an earlier day.

Circa 1830.

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